



CATOLICA  
ESCOLA DAS ARTES

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PEREGRINATION  
*“A JOURNEY WITH NO DESTINATION”*

Final Project Report presented to the Portuguese Catholic University  
to obtain the title of Master's in Sound and Image

*Dinara Guzhavina*

Porto, October 2024



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Work conducted under the supervision of:

José Alberto Gomes

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# 1. Abstract

This report is written as a complementary document to the Final Project of the Masters in Sound Design program. The project titled "Peregrination, A Journey with no Destination" explores the creative process as an open-ended, evolving journey. Drawing inspiration from the concept of "peregrination"—a meandering, undefined journey—this work emphasizes exploration, self-discovery, and process over outcome.

I discuss motivations and objectives that lead me to question my creative process. I examine the works of artists and the general state of the art that exists in this field. Over the course of the year I use the technical and critical thinking skills that I learned during the Master's Program to generate a body of work in addition to new experimentations. The project became a library of sounds cataloged in a form of a website, accompanied by a Manifesto of gathered inspiration. The result is an open-ended creative journey aimed at reigniting the joy of creating that I aim to continue to use in my day-to-day practice.

*Keywords:* process-driven art, introspective sound art, expectation-free challenge art

## 2. Introduction

"Peregrination" is an experimental project focused on exploring the creative process and embracing the unknown. In recent years, I have found it increasingly difficult to enjoy creating due to overthinking and focusing too much on the result. By identifying this problem, I wanted to experiment with prioritising the process of creation itself over the outcome. I left behind my previous questions and reasonings and focused on creating art for art's sake. My question to myself became: "where would I arrive if my journey does not have a planned destination?"

### 2.1 Motivation and Objectives

In a results-driven world, I often feel pressured to consistently produce exceptional work, which places greater emphasis on the outcome rather than enjoying the process. This pressure leads to overworking, refining, and repeatedly creating versions of the same work until time constraints force me to stop (Csikszentmihalyi, 1996). As a result, I struggle to be present and let go of preconceived notions regarding the final product. My motivation for this project was to understand the source of these creative struggles.

*All art is a work in progress. It's helpful to see the piece we're working on as an experiment, one in which we can't predict the outcome. Whatever the result, we will receive useful information that will benefit the next experiment. If you start from the position that there is no right or wrong, no good or bad, and creativity is just free play with no rules, it's easier to submerge yourself joyfully in the process of making things. We're not playing to win; we're playing to play. And ultimately, playing is fun. Perfectionism gets in the way of fun. A more skillful goal might be to find comfort in the process. To make and put out successive works with ease." - "The Creative Act - A Way of Being (Rubin, 2023).*

This quote resonated with me as I read Rubin's book "*The Creative Act - A Way of Being*" which focuses on the state of creativity as part of being human. The eight-time Grammy winner music producer discusses the ways he helps guide artists to produce their best work. He believes that ideas are like seeds, need to be planted and nurtured, they often need time to be left alone to sprout (Rubin, 2023). Reflecting on my recent creative experiences, I recognised that my problem was that I often expected the seed to become a full blossomed fruit overnight. I was focused on generating the perfect result from the start, which led to most of my creations feeling not good enough. High expectations can often create dissatisfying results for creatives (Hirt, Ericson, & Markman, 2008). Rubin's perspective to find comfort in the process rather than let perfectionism ruin the fun prompted me to shift from a result-driven mindset to one centered around the creative journey and letting go of judgment.

The objective of this project was to test the validity of Rubin's statement and to reinvent my creative process by understanding my challenges, exploring different methods used by other creatives, and most importantly, experimenting without focusing on the final outcome.

## **i. Creative Process**

To reinvent my creative process, I first needed to understand my existing approach. Before studying sound design, I pursued graphic design. In both fields, I followed a similar approach to creation. I would always begin with the question "Why?"—an approach learned over years of problem-solving as a designer. Arbitrary creation without reason felt unprofessional. Consequently, before beginning any project, I had numerous questions and judgments about what it should be. Completing a project also posed challenges, and the question of when something was "good enough" to be finished remained. Interestingly, the more I learned, the more ideas I generated. As I gained insight into what was possible, my frustration increased. It actually felt like the decision became harder to make because I knew what was possible and not, so the anticipating regret about making the wrong decision made the decision extra hard. (Sawhney, 2021). These new ideas presented multiple possible solutions, and I often found myself redoing the same work, with each iteration providing only minor changes. By focusing too much on small details early in the creative process, I wasted time and energy since I generated so many similar results. This frustration can be explained by the theory of "The Paradox of Choice" (Schwartz, 2004).<sup>1</sup>

These reflections brought me to the validity of Rubin's claim: judgment often prevents us from having fun, whereas letting go of judgment allows us to create freely (Rubin, 2023). By testing this approach, I aimed to reinvent my creative process and break my habit of judging my work from the get-go. The goal was to move forward allowing curiosity to lead the way.

I set a rule for myself to move forward without redoing previous work or judging the current state. I embraced the idea of flowing into the unknown, without restarting excessively, so that something resonating with my curiosity could emerge naturally. I established general timelines to divide the project into stages—research, experimentation, and reflection on gathered outcome. I wanted to see where a process-driven methodology would lead me, documenting this journey as both the main artwork and the result of my experiment.

## **ii. Expectations**

As previously mentioned, I identified that expectations were a major challenge in being dissatisfied with my work (Amabile, 1988). Upon careful examination I understood that these expectations were based on a comparison of rough ideas to finished pieces. Although initial concepts seemed promising, translating them into the quality of a finished piece from the first try was not always possible. The expectation between the perfect concept in my head and my ability to execute it immediately wasn't matching, which often led me to abandon ideas altogether, sometimes even before starting. "When individuals feel they must meet high performance expectations, they

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<sup>1</sup> In his book "Paradox of Choice" Schwartz discusses how the more choice we get the more frustrating and difficult it actually becomes to choose and the more unhappy we become with choices made.

often focus on avoiding failure rather than exploring creative options.” (Baer & Oldham, 2006, p. 17)

Therefore, my goal was to remain judgment-free, refraining from questioning whether something was worth doing or whether it was good or bad and comparing to the work of others. By fostering an environment of freedom, I aimed to discover my creative potential while enjoying the creative process. The state of mind in which you create the artwork is extremely crucial (Abramovic, 2016), therefore dropping fears and burdens was extremely important to me.

## **2.2 Synopsis**

This report will cover the three stages of my journey: preparation, process, and outcome. I will discuss the State of the Art—the various art movements and artists that guided me and inspired the "Peregrination" project. Additionally, I will discuss the challenges I encountered and solutions I discovered to overcome them. Finally, I will reflect on the outcome and the insights gained from this creative journey.

For the purpose of capturing the creative process as it unfolded I tried to lead a diligent way of recording information as it was happening, to be able to best reflect on the outcome afterwards.

To summarise the outcome delivered in the form of the website was a sequence of 85 different tracks. They vary in duration, instrument and moods at which they were recorded. This is not the total outcome of the recordings, but rather a selection that is curated in a chronological order according to how they were made.

## 3. State of the Art

When we visit galleries, museums, or performances, we are traditionally presented with the final results of someone's creative process, although there is a growing momentum on exhibiting the process work in recent years (Atkinson, 2024). In my opinion, I always found process work to be much more interesting or at least making the final works more meaningful than when seeing only the final polished piece.

### 3.1 Dadaism

One of the first references I explored was Dadaism as it was one for the first movements that challenged what and how art was exhibited. This movement began in 1916 as a response to the horrors of World War I, challenging the status quo, logic, and values—not just in art, but in daily life. Prior to this, art was presented in a specific way, with conventional subjects and methods. Dadaists sought to break these traditions. Marcel Duchamp, for example, submitted a urinal titled "Fountain" as an art piece, questioning traditional notions of what constituted art. His work "Nude Descending a Staircase" depicted a woman in motion, challenging the idea of static portraiture. However, I found that Duchamp's work was more about dialogue with the audience, whereas my focus was more introspective—I was interested in exploring the internal aspects of the creative process. Carl Jung describes it as an inner workings of the human psyche. "Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him. As a human being, he may have moods and a will and personal aims, but as an artist, he is 'man' in a higher sense—he is 'collective man,' a vehicle and molder of the unconscious psychic life of mankind" (Jung, 1966).

### 3.2 . Concept of “Chance”

Some artists used randomness as a tool for creation. Jean Arp, for instance, used elements of chance to determine the final form of his works (Museum of Modern Art. n.d.). In the realm of sound art, John Cage employed similar techniques, using "I Ching" hexagrams as an unpredictable method for composition, with randomness playing a key role. He created a set of rules for his work, letting chance determine the outcome. "In my compositions I have used the I Ching to introduce an element of chance, which removes personal intention and allows sounds to be themselves." (Cage, 1961).

I found Cage's approach to be inspiring, and I used a similar method in a past project for my Sonic Arts final. In that project, I created diagrams and drew numbers that I input into Max to determine frequency and duration. While the idea of crafting sets of instructions to guide my work appealed to me, I ultimately decided to explore a more organic method of flow, guided by Rubin's perspective.

### 3.3. Concept of “Flow”

This process of flowing into the unknown was best characterized by the concept of freestyle<sup>2</sup>: to 'dance, perform, or compete in an improvised or unrestricted fashion (Cambridge Dictionary, n.d.). The concept of “flow” which is a state of heightened artistic creation was first quoted by Mihaly Csikszentmihalyi. "When a person is fully immersed in creative work, they enter a state of flow, where the experience becomes an end in itself. This state represents the pinnacle of the creative process, where action and awareness merge, and the challenges of the task are in perfect balance with the person's abilities" (Csikszentmihalyi, 1996,). My goal became to explore this unrestricted creative process, unburdened by judgment or expectations and to channel this state of flow.

One of my favorite music artists is Richard David James professionally known under a name of Aphex Twin. He is a great example of using flow as his creative method. James is known for his innovative approach to electronic music, embodying the state of flow in his creative process, often allowing feelings and spontaneity to guide his work (Harris, 2015). He describes his method as quite intuitive especially since he is not technically versed in composing and cannot read music scores: “Forget all the equipment, forget the music, it's just literally frequencies and the effects on your brain. That's what everyone's essentially after” says James in an interview with Pitchfork. This approach aligns with Mihaly Csikszentmihalyi’s concept of flow, where “action and awareness merge,” leading to a unique sonic exploration (Csikszentmihalyi, 1996). Aphex Twin’s approach really resonated with me and pushed me to be more confident in using instruments that I did not have a huge technical knowledge of. It confirmed my own intuitive process as I was experimenting with piano and modular synth for the same reason as him, hearing the notes and frequencies immediately formed feelings and I could create as I was hearing what was coming out of the instrument.

### 3.4 Generative Process

Finally it is also worth mentioning the generative process that I wanted to explore in conjunction with the state of flow. Being a big fan of James Blake, a contemporary musician and producer, I was especially drawn to his latest album titled *Playing Robots Into Heaven*. He released a video in partnership with Bowers & Wilkins that explains his process behind the making of the album. One of the most “vulnerable” of his albums he tried to go back to his roots and create a sound that resonated with him personally and was free of expectations of what his music should sound like as expected by his fans. He describes that he felt like at this point he had all the technical skills of making an album and he just had to start making: “On almost every other album, I’ve been learning how to do something,” “This felt like all those skills were already there, and all I had to do was just do it.” In the span of his experimental process he made over 200 modular jams that he collected into a library of sounds. He states that even though it seems like a big number he did not use most of them as at least 140 of them sound “sound like Hell”.

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<sup>2</sup> Cambridge Dictionary. (n.d.). Freestyle. In Cambridge Dictionary. Retrieved April 10, 2025, from <https://dictionary.cambridge.org/dictionary/english/freestyle>

### 3.5 Concept of “Cataloging”

In my post-production phase I decided to explore the idea of cataloging my previously generated work. Cataloging is a concept of organising works and takes root from the Greek word “katalogos” meaning “a list” or “register,” (Harper, 2024). While its hard to say who first coined the term, one of the earliest and best known artist was Leonardo DaVinci who meticulously recorded all this works and kept journals (V&A Museum, n.d.). I studied the works of Gabriel Orozco “Sandstars” Gabriel Orozco that exhibit “Readymades” objects in a catalogued way. Just like Duchamp who started presenting the found objects as the art piece itself (Museum of Modern Art. n.d.), Orozco collected various found objects that are all made of of sand such as stone themselves, glass bottles. He creates a connection between the objects by organising and cataloging them by color, size, shapes. The found shapes by themselves do not create the art, but it is how they are organize and put together that creates the meaning of the artwork.

In conclusion, the creative process that is not based on the outcome can exist in many different ways. Drawing inspiration from all of these celebrated artists—from the methods of Dadaism to the immersive state of flow described by Csikszentmihalyi—reveals the intricate, often unseen aspects of creativity. The works of James Blake and Aphex Twin reinstall the importance of Rick Rubin’s quote “*No matter what tools you use to create, The true instrument is you. And through you, The universe that surrounds us all comes into focus.*” (Rubin, 2023) and have helped me to view creativity as an evolving dialogue with oneself while embracing unpredictability and interplay of intuition and improvisation.

## 4. The Process of “Peregrination”

In the early stages of this project, I was researching a word that would describe "a journey with no destination." While looking through the dictionary, I came across the word "peregrination." According to the *Oxford English Dictionary*, “peregrination”<sup>3</sup> (Oxford University Press. (n.d.). Peregrination, n. In Oxford English dictionary) refers to a "long or meandering journey" or a period of wandering, especially one made on foot. It can also mean the act of traveling from one place to another, particularly in a foreign country. The word has Latin roots, deriving from *peregrinari*, meaning "to travel abroad." This resonated with me, as the emphasis in its definition is on the journey rather than the destination. The word also shares roots with *peregrinus*, and *pilgrimage* is another word that shares similar historical roots. I found this quite an interesting analogy while living in Porto, a place through which many people pass on their pilgrimage to Santiago de Compostela. Although these pilgrims have a clear knowledge of their final destination, what often comes up is that they embark on this journey for self-discovery, and the biggest transformation happens during the journey rather than upon reaching the destination. All of this led me to decide to call this project “Peregrination. *A Journey with No Destination.*”

### 4.1 Pre-Production

The pre-production phase of my work involved being an "observer," as Rubin calls it. I paid attention to my surroundings, including the sounds and noises of the city, nature, and music. I listened to different genres of music, identifying sounds and instruments that stood out. Just like a traveler deciding to go on an adventure might look at a globe and decide what kind of climate and terrain they want to experience, this was merely a starting point.

As referenced in the Motivation & Objectives chapter, “The Creative Act” by Rick Rubin was a significant influence on my thought process. This book prompted me to redesign my creative process, so one of the pre-production steps involved rereading it and highlighting helpful information or points I questioned. Throughout this report, I will reference quotes from the book that had a substantial impact on this project.

Overall, the pre-production phase was the shortest of the three stages. It involved researching artists, observing the environment, and identifying the instruments and tools I wanted to use.

### 4.2 Production

The production phase, capturing and experimenting with sound, was a deeply immersive journey for me, marked by curiosity, emotion, and a desire to push creative boundaries. Since my role as an observer concluded in the first stage, I began to embody the role of the creator, experimenting with various sounds that caught my attention—from street musicians outside my window to the tranquil sounds of nature. These recordings, whether captured with a Zoom Recorder (Zoom H4N) or the Voice Memo

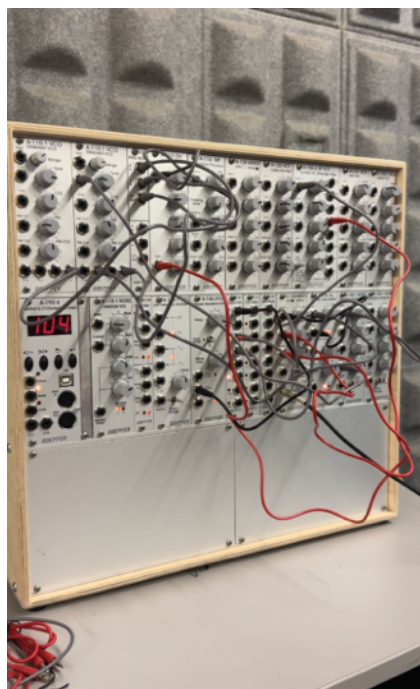
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<sup>3</sup> Oxford University Press. (n.d.). Peregrination, n. In Oxford English dictionary. Consulted 4th of April, <https://www.oxfordlearnersdictionaries.com/definition/english/peregrination>

app on my iPhone, became the foundation of my early explorations, often driven by the emotions they evoked. I discuss the choice and reasoning of these recording instruments later in the chapter. As I progressed, I expanded my experimentation to include modular synths, piano improvisations, and even my own voice, delving into the possibilities these instruments offered. Along the way, I encountered technical challenges and personal fears, especially regarding the act of creation itself. However, this exploratory phase revealed not only the richness of the sounds around me but also the importance of embracing imperfection and letting go of self-imposed limitations. My deep intention to stay judgment-free helped me immensely in taking action since previously I would not be able to begin without a concrete reason or plan.

### **i. Modular Synth**

I began by working with a physical version of the modular synth located in the Sound Lab on campus. The initial stage was definitely a learning process, as I had to figure out how it worked and what its functions and limits were. During this phase, I only recorded sounds that seemed interesting as a result of experimentation. These can be heard in Tracks 001, 002, and 003. To begin my work, I connected the Modular Synth to the speakers, and started plugging in the patch cables to connect to the the oscillator module. Next I patched the output of the oscillator into the input of a mixer or directly to the output. To set up a waveform I experimented with square, sine and saw waves to achieve different sound qualities. Once I was able to understand how to wire those waveform and filter them through a modulator the sound took a more interesting shape. A beat was achieved by tying up the Variable Waveform LFO and experimenting between the different frequencies that were cut off once connected with the Clock Division.



Modular Synth

## **ii. Audio Recordings**

In the beginning stage, anything that captured my attention became a subject to explore. I would listen, identify sounds, and reflect on whether to record them or not. I chose to record the sounds that resonated with me, just as Aphex Twin spoke about frequencies that resonate for him. For example, there were a few street musicians outside my apartment who were constantly playing music. Because I noticed their presence every day, I began to be aware of their music and form an opinion about them. Peaceful nature sounds in quiet streets also stood out to me because they are something I rarely experience, as the city is filled with noises such as traffic and people talking. Occasional bird songs in the park, ocean sounds, and other ambient sounds became subjects for my first recordings. I used a Zoom Recorder H4N for active sound searching and the Voice Memo app on my iPhone when I became aware of sounds spontaneously and recorded them in the moment.

Quite often, I would notice myself questioning how I would use these recordings and whether these would be the subjects I would dedicate the project to. I tried not to answer these questions unless a specific idea came to me at that moment. For example, with a street performer who played an accordion, I found myself irritated by hearing the same songs every day, but I thought it would be interesting to record it and then play with it by distorting the recording—either making it pleasurable to listen to or amplifying and distorting it further to resonate with my state of irritation. Therefore, my creative process was driven by present emotions and curiosity to explore them further. I used Logic Pro to edit the recordings. After playing with the sound, I made a Smart Sample<sup>4</sup> of a short extract and started playing with it. The Smart Sampler broke down the two-second extract and assigned parts to the MIDI keyboard, allowing me to play with these chopped sounds. The result of this experimentation is captured in Track 009.

## **iii. Piano**

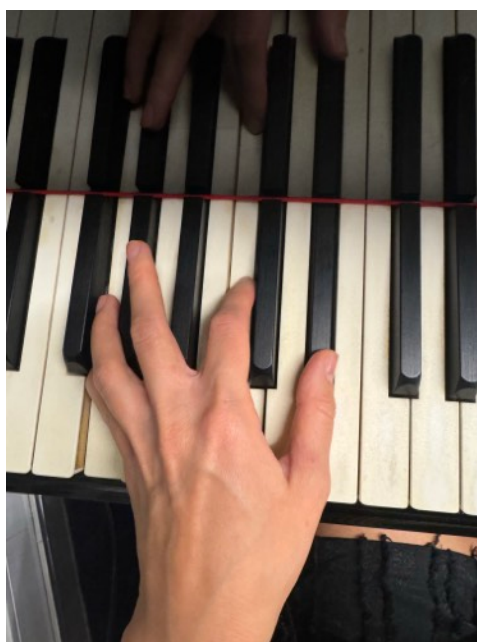
The piano was another instrument that had always fascinated me. Even though I have some knowledge of playing the piano and reading music scores, I have never studied music theory, and I was hesitant to make my own compositions. While I understood that some of these freestyle attempts might be simple and unorganized, what was more important was overcoming the mental constraints I had placed on myself. This is where the project became an important learning experience of unblocking the possibility to create, even when I felt inadequate. I recorded myself being in a state of "flow"—capturing the notes and melodies that emerged while playing the piano in the Sound Lab on campus. At the moment, a few notes captured my attention, and I persisted in exploring whatever came during this journey. The outcome of this experimental session was partly frustrating and partly joyful. When I was in a state of flow, I felt harmony, and the notes resonated with that feeling. However, as soon as I

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<sup>4</sup> A feature in Logic Pro that automatically creates a sample to be played through a midi keyboard.

became analytical and judgmental, the whole process felt useless and displeasing. It felt much easier to create freely without worrying about perfection or finishing something.

I recorded some of these improvisations, initially thinking they held no value. However, the most surprising part came with time. I did not listen to the recordings immediately afterward, partly because I was afraid of hearing myself. When I listened to them again in a few days, I realized some parts were much better than I expected. I felt that some of the recordings could easily become finished pieces by polishing a few elements. Even at this early stage of my experiment, I began to understand how much fear I had about creating and how my high expectations hindered my ability to even begin. Tracks containing these piano explorations are 010 to 013.



Piano

#### **iv. Voice**

I experimented a little with using my own voice as an instrument, either singing the same notes I was playing on the piano or synth or singing over an existing melody. I enjoyed the process, but I wasn't too comfortable with my voice. I decided to edit these recordings in post-production, using filters in Logic Pro. This exploration is captured in Tracks 016 and 017.

#### **v. VCV Rack**

While researching and learning about the use of modular synths, I discovered VCV Rack<sup>5</sup>—a free and open-source software that allows users to create their own modular synthesizer. This became my main instrument for the next few months. Just like with the physical version, I did not record anything until I achieved some

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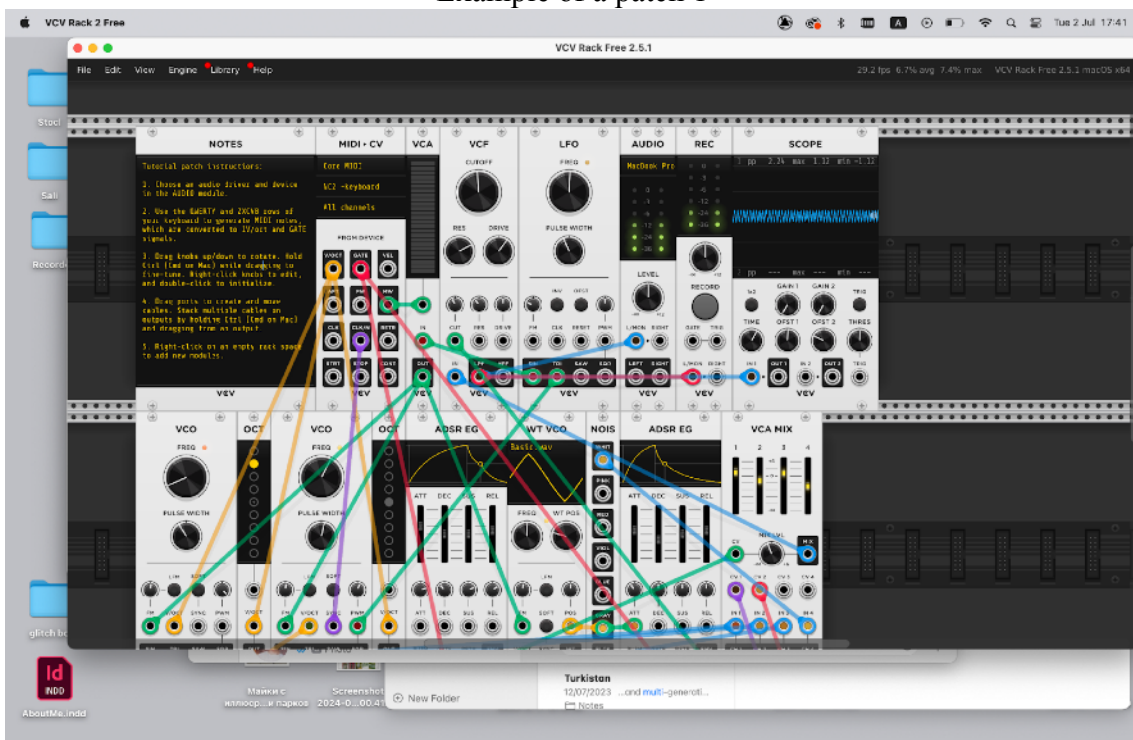
<sup>5</sup> VCV Rack. (n.d.). VCV Rack - Free open-source virtual modular synthesizer. VCV Rack. <https://vcvrack.com/>

captivating sounds. As I gained more confidence in wiring my patches, I began recording while experimenting. I encountered a few technical difficulties early on, as some recordings were incomplete or silent, possibly due to improper connections. These challenges did not significantly impact my process since, at this stage, the recordings did not hold great value while I was still exploring the instrument.

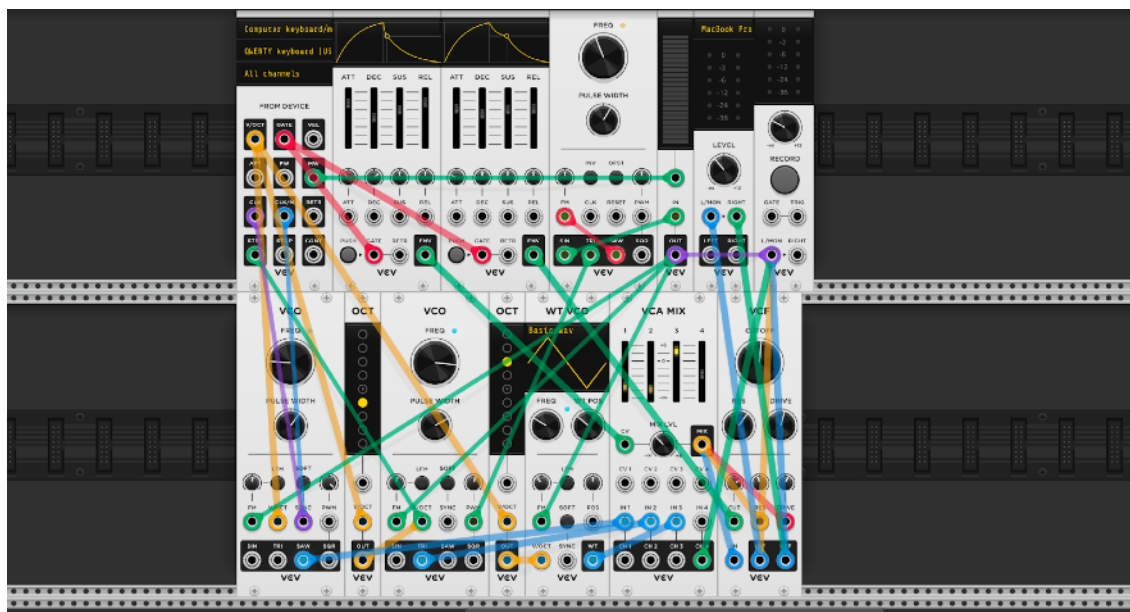
My very first experimentation included only 6 patches, including Midi to CV, VCs, VCF, ADSR EG, Audio 8 and VCA. Once I was able to get the synth to output the sound by correctly wiring the Gate and Octave Pitch output, First, I configured my keyboard to work as a MIDI controller by using the MIDI to CV module. I set it to detect my QWERTY keyboard as the input and routed the "V/Oct" output to the "V/Oct" inputs on both VCOs, ensuring that the pitch of each oscillator followed the notes I played. I also connected the "Gate" output from the MIDI to CV module to the Gate inputs on the two ADSR Envelope Generators so that pressing a key would trigger the envelopes. I added a record patch where I wired all the outputs to be recorded into a .wav format. I set up the Polyphony channels to 6. Instead of using 1 which would create a monophonic patch that would only produce one note at a time, setting it to 6 allowed the sound to become a lot more full because now the system could handle multiple CVs signals simultaneously, letting me play chords, harmonies, and overlap notes with a single patch. With time I added more patches. I used the ADSR EGs to control the amplitude and the filter cutoff. The Gate signals from the MIDI to CV triggered these envelopes, shaping the attack, decay, sustain, and release of the sound. To add texture, I included the Noise module and experimented with different types of noise (White, Pink, Red, Violet, Blue, Gray) by routing its outputs into the mixer. For visual feedback, I connected the mixed output to the Scope module to monitor the waveform and fine-tune the modulation sources. Finally, I routed the mixer's output to the Audio Output module to hear the results and connected it to the Recorder module to capture the final sound. Each step added depth and modulation, making the patch dynamic and expressive. From the moment I pressed "Record" I would play with all these patches, lowering and increasing the frequencies, cutting off or adding frequencies. I played with setting up a drive and resonance, until I found the sound interesting. I tried many different sound shapes by setting up how fast or slow the Attack, Decay, Sustain and Release would play. Experiment back and forth between is what you can hear a lot in the recordings. There were a few instances where I really liked how notes would sound, so I would just play with the keyboard and not touch any of the patches.



Example of a patch 1



Example of a patch 2



Example of a patch 3

## vi. Generative Process

Once I figured out how to overcome these technical issues, I began exploring the different compositions with the use of the modular synth. At this point, I was approaching this stage as a generative mode, where I wanted to build up a big quantity of various sounds.

I decided to have this approach because I didn't want to wait for inspiration to strike. While reading about artist's creative methods, a lot of them stated how important it was to just create on a daily basis, rather than wait for an idea to strike. As Anna Abraham discusses in her book *The Neuroscience of Creativity*: "People want the booster shot for creativity. But creativity isn't something that comes magically. It's a skill, and as with any new skill, the more you practice, the better you get" (Abraham, 2018).

I made a few 1 minute recordings, where I tried experimenting with existing routed patches and mainly focusing on the notes and purely using the instrument as a synth. This approach aimed to see how constraints on timing would affect the composition. However, one minute felt too short to allow for me to fully enter the state of flow. Which is why in the next stage I decided to approach the compositions without any time constraints. My longest freestyle exploration is 12 minutes at 21 seconds. (Track 068) Most compositions averaged at the 2 minute mark. Next I approached the experiment as an endless exploration, where I was changing the patches, inputs and outputs, playing with notes and simultaneously controlling the mixing. When I felt like the composition went through its climax and was slowing down, that is when I would press stop on the recording.

I believe this freestyle method allowed me to generate sounds that I would never be able to come up with if I tried to preplan. There were moments of frustration where I felt like by not giving myself any rigid rules to constrain and guide me I was getting stuck because in the big picture I was not creating anything specific, however, each time

I tried reminding myself that this is not a valid argument because it completely stands from the point of producing achieving a specific goal. Unlimited creativity, though overwhelming at times, made me come up with valuable materials.

#### **vii. Time**

I think one of the most useful tools that became my guiding concept in moving forward was actually Time. Giving the sounds I recorded time to sit before I listened to them became a valuable practice, because just like with a film camera, you know what has been captured but you won't know how it will look like fully until it's developed. When I relistened to the recordings immediately, I was more emotionally attached to them. By not listening to the results immediately helped me stay judgement free and keep on creating.

#### **viii. Mood**

Before starting the experiment I tried to listen to myself and feel in what mood I was. Curious, Frustrated, Excited, Calm are some of the examples. By recording this information I wanted to see if the creations would resemble those feelings. I wanted to channel those emotions into what I was creating. Additionally, when I was in a curious mood I noticed that I was more interested in playing with the VCV Rack as a form of an instrument and adding and rewiring patches and experimenting with all the different buttons, which resulted in new sounds.

### **4.3 Post-Production**

It is necessary to outline that the wording of “Post-Production” is used separately from the usual definition of “Post-Production” which typically refers to the processes like editing, processing and everything that occurs after the initial sound recording or generation to shape the final sonic artwork (Rose, 2008). In my definition I am using it for a consistency reasoning since it is the stage after the production. But in my case the process involves processes that help shape what I have done and frame them in necessary shape. For the final stage, my job was to review all the recordings I made and determine the best way to present them in a clear and organised fashion so that viewers could understand my creative thought process.

This stage was necessary for me to see what result I generated, how to deliver it in the most comprehensive way that fits the initial proposal to challenge Rubin's quote. This part was also a way for me understand if I was content with the work's created and if looking back it felt more rewarding than the creative process before. Just because the first part production was over, it didn't leave me totally clear about how I felt about the creative process. In order to understand and communicate what I learned I used the forms of writing and drawings.

Therefore, the Post-Production phase for me involved overviewing the creative output I made over the previous months, I evaluated how I wanted to display and present it to the audience. Additional works like drawings and writing came into the picture as a way to break down my own thought process and find a way to relay it back in an understood manner for myself firsthand.

## i. Catalog

I understood that the most valuable way of exhibiting my work would be to arrange it in a form of a catalog. Catalogs are a way of systematically organizing subjects, often commenting on the appearance of the subject. I established that I would chronologically organise my files, labelling them by number. Each track contains information about the Instrument used, Duration of the Track, as well as the Mood that it was captured in. In the Image 1 you can see how the following catalogue was designed.

## ii. Website

The idea to create a website to present the catalog of my process work seemed as a correct way to execute my vision of the evolving experiment. This project, although with a certain deadline, felt more and more as a personal journey that doesn't have to stop after I am done. It also allows easy access to share with people no matter where.

When the viewer is hovering over a track it changes color for the viewer to understand that it can be clicked on. Upon clicking, the audio starts and the track expands to show Track Duration, Instrument and Mood. After the track is done the audio and expanded information closes. I did not want to add a player style interface because I wanted for the listener to not have any preconceived notion and understanding of where the track was and to have the ability to skip parts.

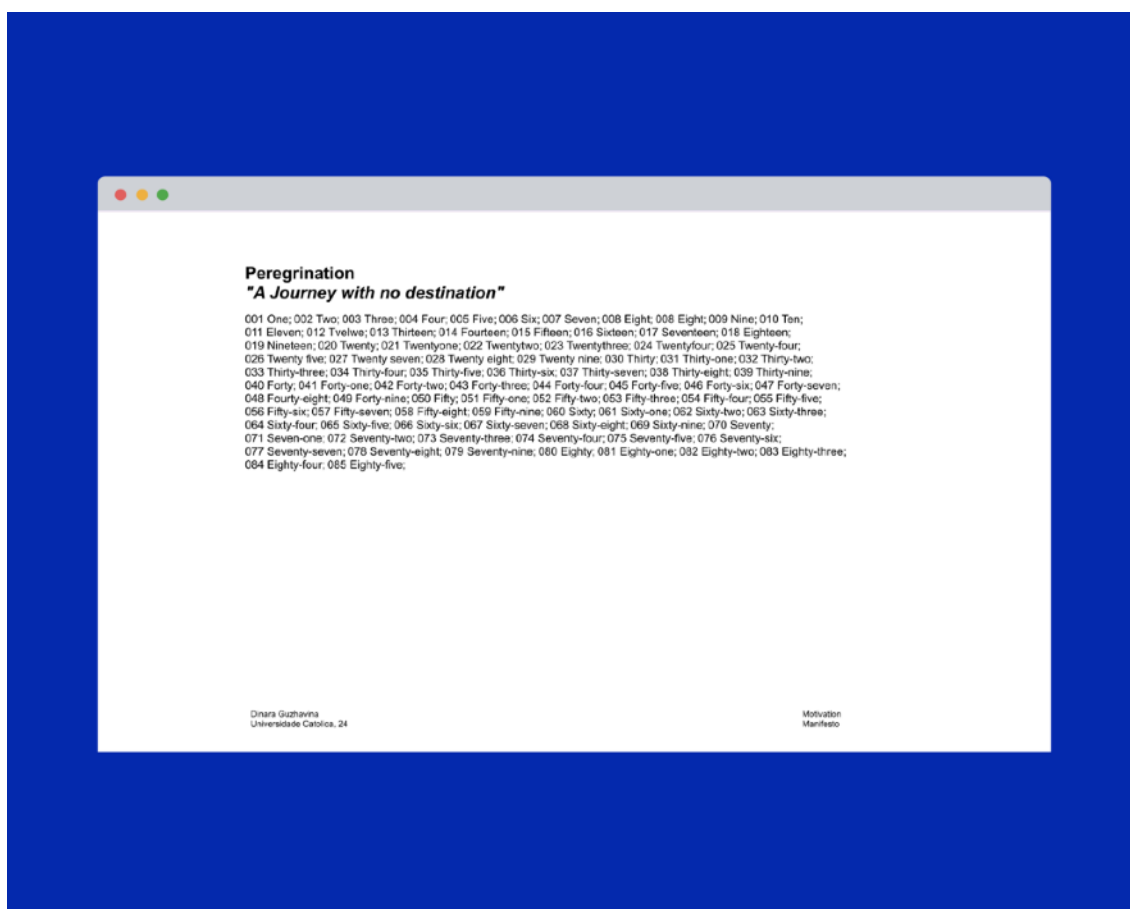


Image 1

### iii. Writing

As I was reflecting on the generated work I wanted to describe the process as well as insights that I learned in the form of a writing. The best form for this seemed to be in a form of a manifesto "a statement that combines elements of persuasion and declaration to articulate a group or individual's stance, seeking to inspire action or influence thought" (Knight, 2017). I wanted for the Manifesto to be written in a flow state, leaning more towards creative written statement, rather than a step by step manual. The Manifesto still contains declarations but it calls for the reader to interpret their own actions.

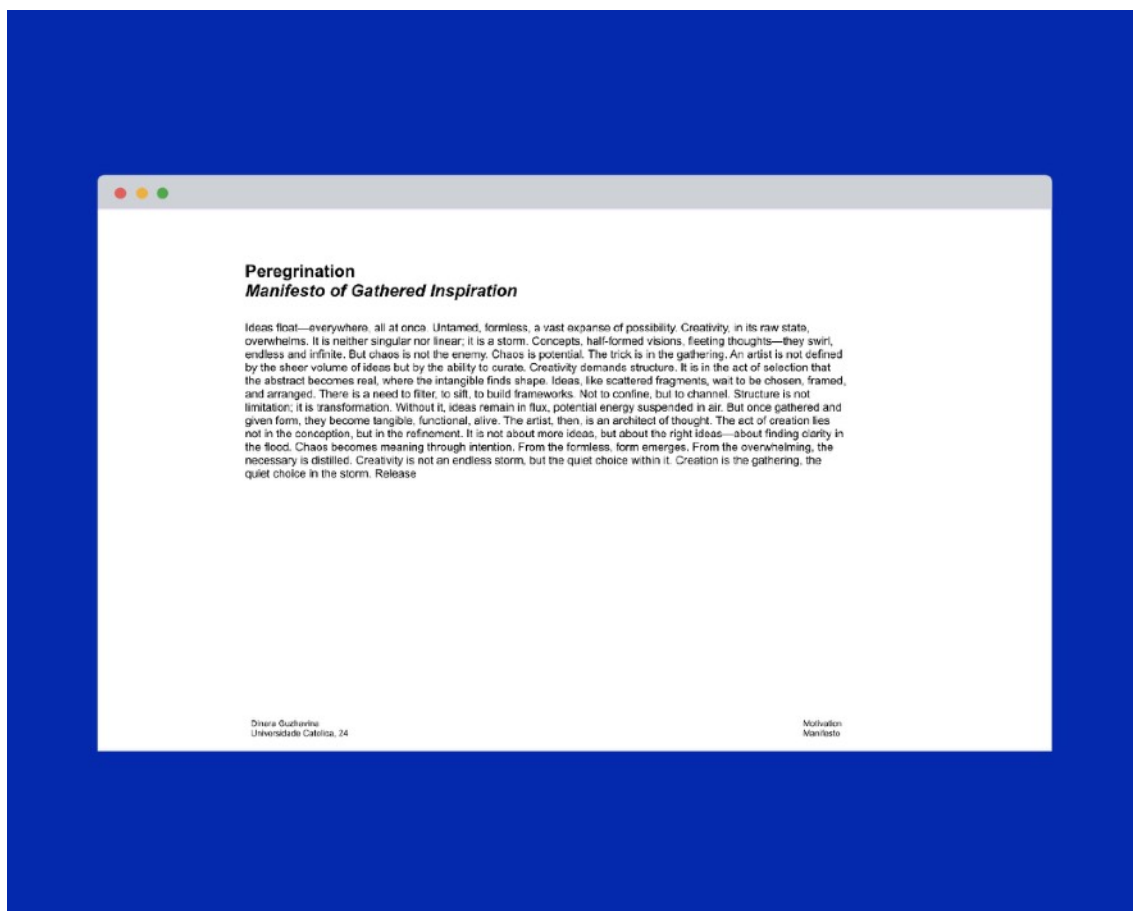


Image 2

#### iii.i. Manifesto of Gathered Inspiration

Ideas float—everywhere, all at once. Untamed, formless, a vast expanse of possibility. Creativity, in its raw state, overwhelms. It is neither singular nor linear; it is a storm. Concepts, half-formed visions, fleeting thoughts—they swirl, endless and infinite. But chaos is not the enemy. Chaos is potential. The trick is in the gathering. An artist is not defined by the sheer volume of ideas but by the ability to curate. Creativity demands structure. It is in the act of selection that the abstract becomes real, where the intangible finds shape. Ideas, like scattered fragments, wait to be chosen, framed, and arranged. There is a need to filter, to sift, to build frameworks. Not to confine, but to channel. Structure is not limitation; it is transformation. Without it, ideas remain in flux,

potential energy suspended in air. But once gathered and given form, they become tangible, functional, alive. The artist, then, is an architect of thought. The act of creation lies not in the conception, but in the refinement. It is not about more ideas, but about the right ideas—about finding clarity in the flood. Chaos becomes meaning through intention. From the formless, form emerges. From the overwhelming, the necessary is distilled. Creativity is not an endless storm, but the quiet choice within it. Creation is the gathering, the quiet choice in the storm. Release.

#### iv. Drawings

Drawings were also made to tie together the auditory experience and the manifesto writing in a visual form to allow for a more broad and clear communication. These drawings were created in the same method as the visual, completely channeling the feelings. After creating the production phase was over, I felt the need to organize my thought and understanding on the learned process. It felt natural to explore it in a form of drawings that captured the essence of production. Pairing it up from my writing notes, I felt like it became a better way to tell the story of Peregrination that tied it all together during the Panorama. I made 9 drawings in total. Image 3 shows that final drawing that became the main image for Peregrination which I printed out for people to take during Panorama. The remaining drawings are featured in the Appendix.

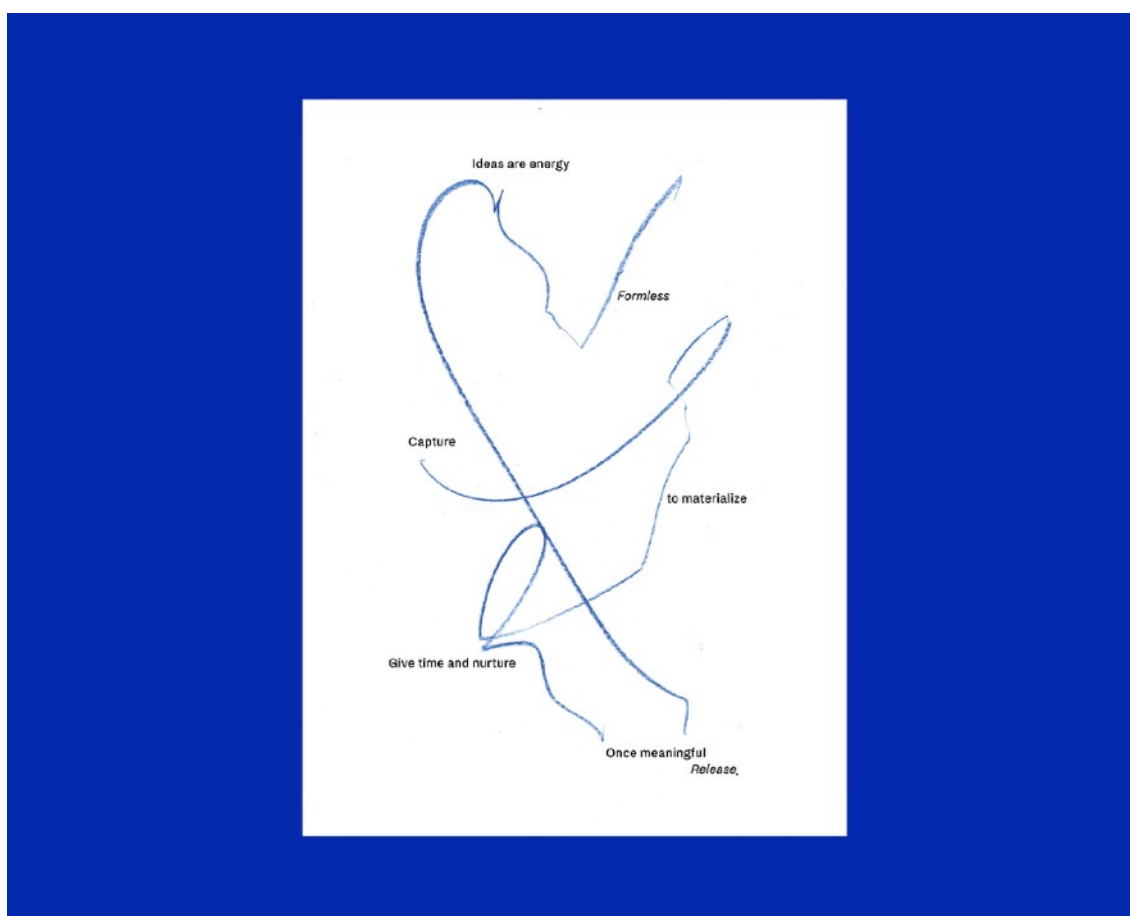


Image 3

## 5. Critical Reflection

*"The creator stops being the creator once they finish the work. They then become the viewer. And the viewer can bring as much of their own meaning to a piece as the creator"* (Rubin, 2023,). In this section, I will provide an objective review of the project and the creative process. I will reflect on what I learned, identify areas that could be improved, and discuss the technical difficulties faced during the project.

### 5.1 Comparison of Results Obtained with Proposed Objectives

The outcome of this project was not predetermined, making it challenging to directly compare the results with specific goals. Nevertheless, I am generally pleased with the results produced. Specifically, the modular synth recordings were a significant success. Upon repeated listening, I continue to discover new ideas and get inspiration by these recordings, which demonstrates their depth and resilience to multiple interpretations.

In hindsight, I question whether it was beneficial to move between different instruments. My original objective was to continuously work on a single set of ideas without restarting, but I found myself experimenting with various instruments within the first two months. This deviation from the plan might have diluted the project's continuity (Rubin, 2023). However, this experimentation phase was aligned with the idea of "wandering creatively" as described in Rubin's work, allowing for flexibility and exploration without rigid expectations.

Additionally, my original objective was to produce one-minute compositions. While I did create several shorter pieces, I realized that the nature of modular synth improvisation often led to longer works. The freestyle session resulting in a sixteen-minute track (Track 085) exceeded initial expectations but, importantly, captured the depth of my creative process (Rubin, 2023). This flexibility aligns with Abraham's suggestion that creative exploration benefits from freedom, rather than strict constraints, allowing the artist to fully explore an idea.

Another area for improvement was the documentation process. Initially, I focused solely on recording audio. However, a more systematic documentation approach—such as creating folders for each session, with detailed notes on creative decisions, environment, and emotional responses—could have added a valuable layer of insight to the final evaluation (Smith & Jones, 2021). Detailed documentation would have provided useful statistics for the exhibited catalogue and helped trace the evolution of creative ideas.

### 5.2 Reflection on the Learning Process

One of the key lessons I learned was the value of staying judgment-free during the initial creative phase. Previously, I often felt hindered by the question "why" and the need to justify every decision, which led to creative paralysis (Rubin, 2023). By postponing these judgments to later phases, I allowed myself to enter a more fluid state of creativity, which Abraham (2018) emphasizes is crucial for effective ideation and exploration.

However, having no defined endpoint or destination proved challenging. For creative individuals with numerous ideas, it becomes important to materialize concepts to prevent them from remaining abstract. The “funnel method”, a filtering approach in which broad ideas are gradually narrowed to manageable and focused concepts, could have become an valuable tool in organizing and refining my creative output (Brown, 2021).

The process of "Peregrination" proved particularly useful for overcoming artist block and rediscovering creative momentum. As Rubin (2023) suggests, immersing oneself in exploration without the pressure of a definitive endpoint can be liberating, which I found essential for breaking free of the barriers that previously held me back.

### **5.3 Production Constraints (Problems Found, and Their Resolution)**

Recording was my main method of capturing the process-based method. I experience some technical challenges with the modular synth, especially at the beginning while I was still learning how to use this instrument. There were instances when I would listen back to the saved file and I would realise that either nothing was recorded or the way the reverb or certain sounds sounded differently from how I originally heard them. I realized that this was due improper wiring of the outputs into the final recording patch. My solution to this would always be to test one recording and see if all intended information was saved before proceeding to the generative method.

## **6. Conclusion**

The process of "Peregrination" was instrumental in reigniting my creativity and strengthening my self-belief as an artist. The lessons learned—such as the importance of embracing imperfection, documenting processes thoroughly, and defining goals to bring abstract ideas into material form—proved invaluable. By staying open and allowing ideas to flow without immediate judgment, I discovered the joy of unexpected creative outcomes. This journey reminded me that while creativity can feel chaotic, the artist's role is to channel this energy into meaningful expression.

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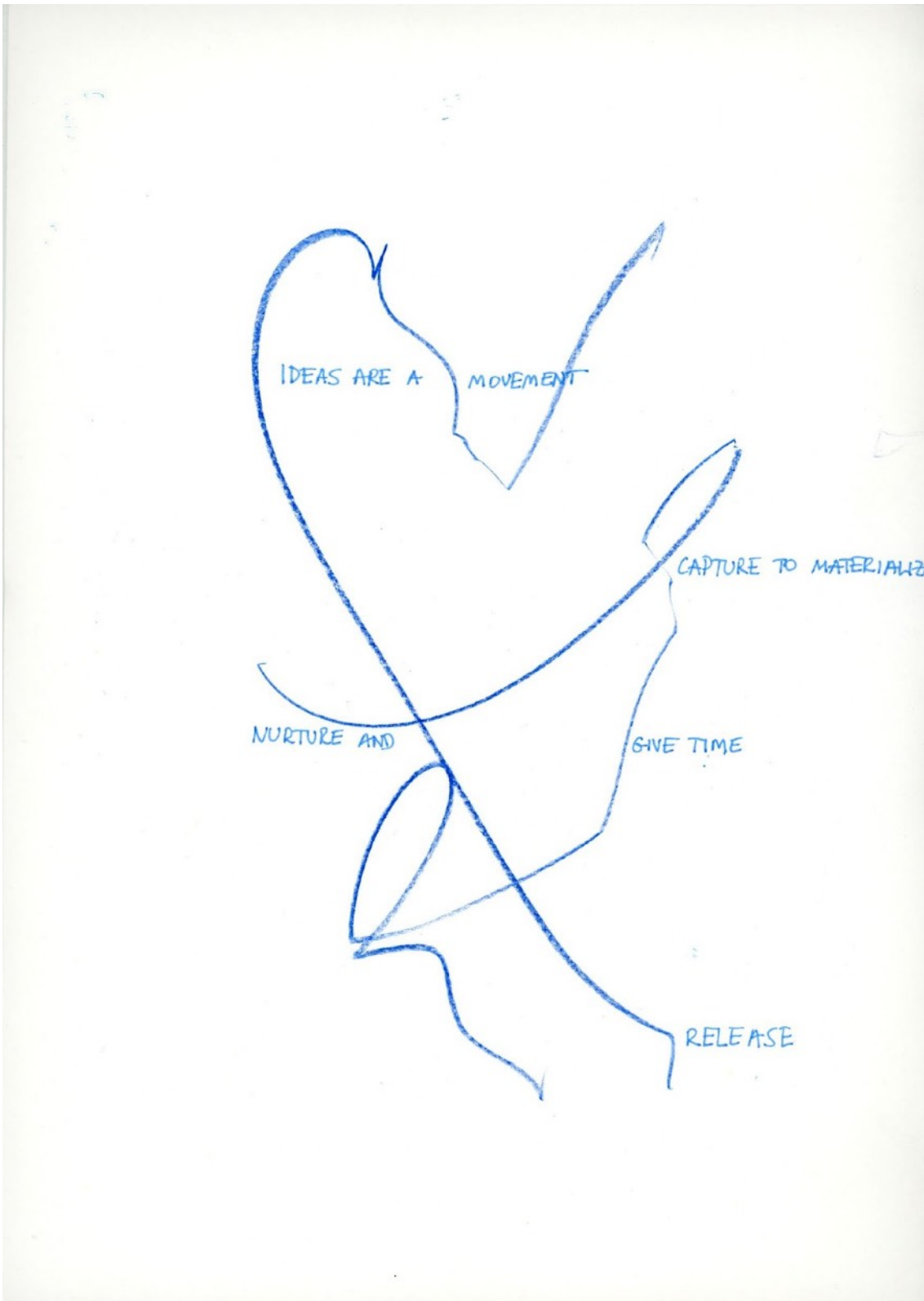
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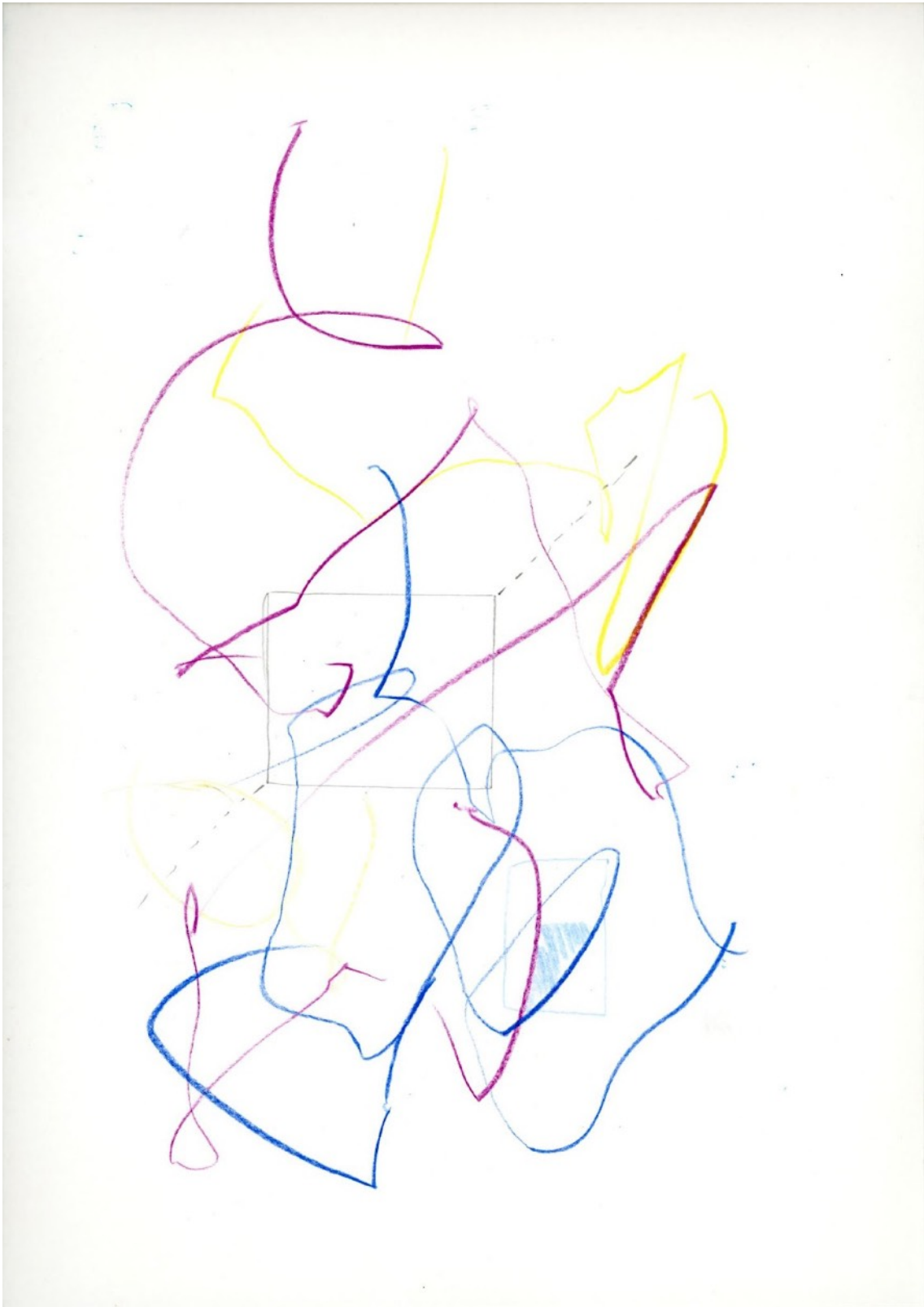
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## 8. Appendix:



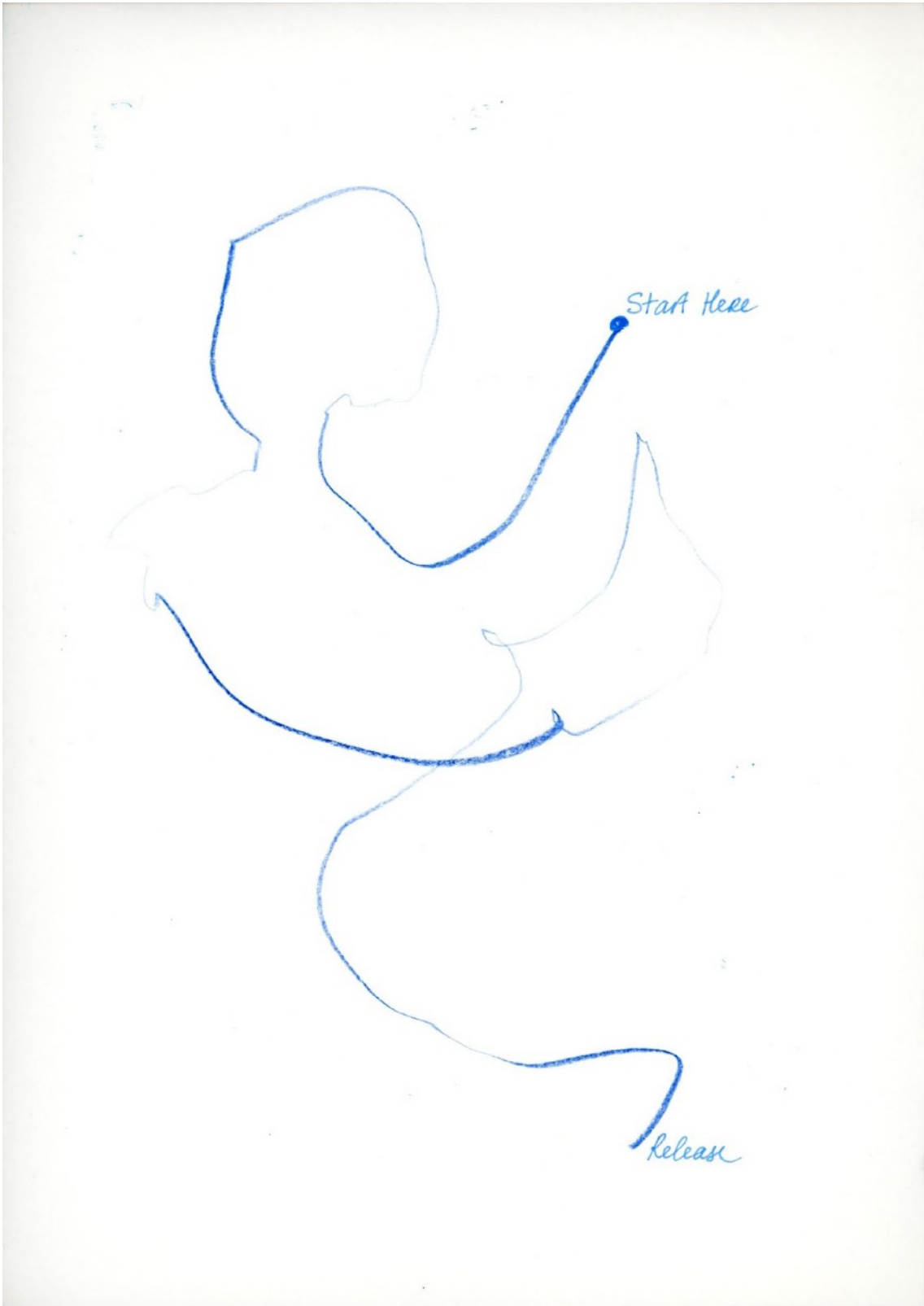
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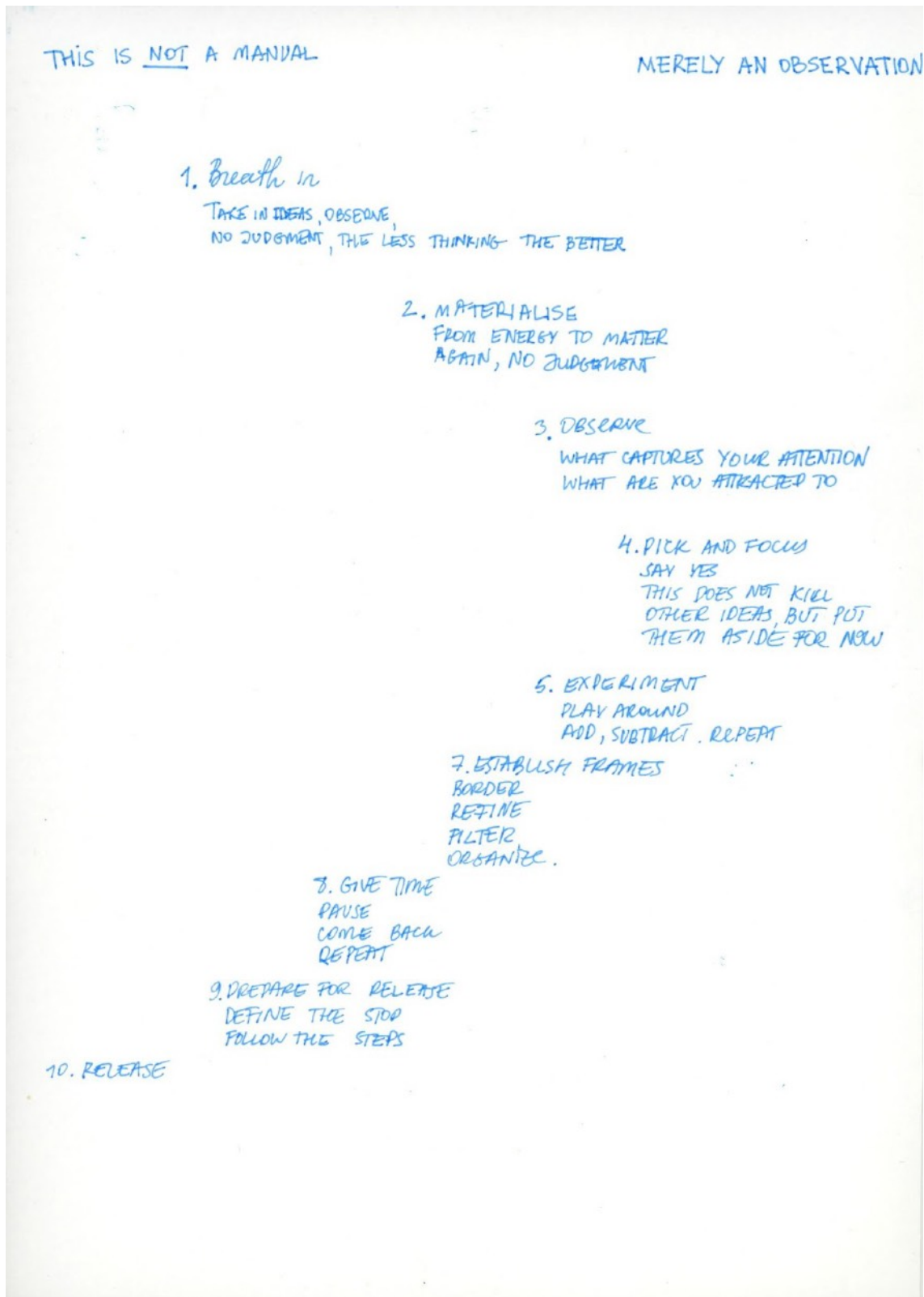
Drawing 2



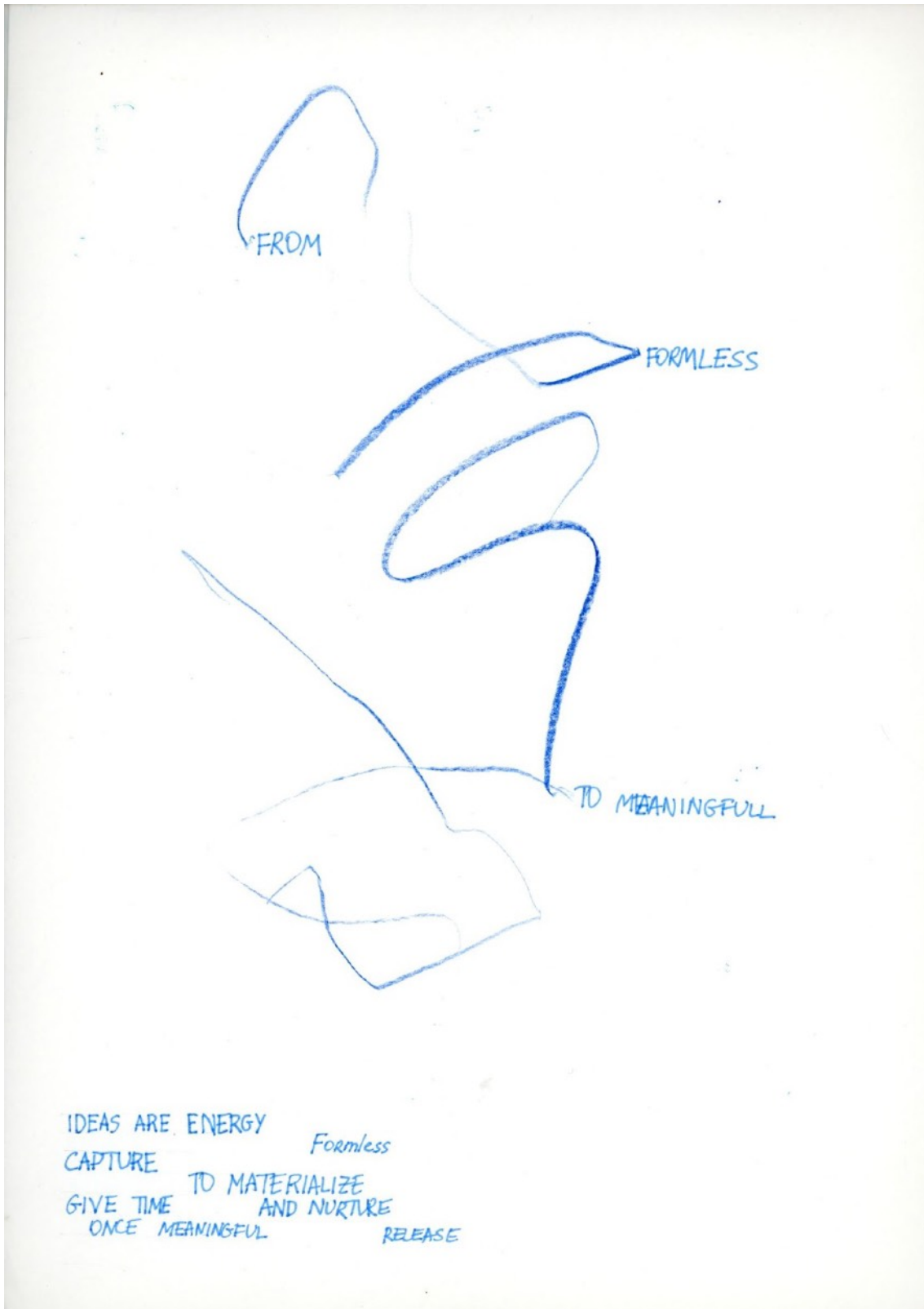
Drawing 3



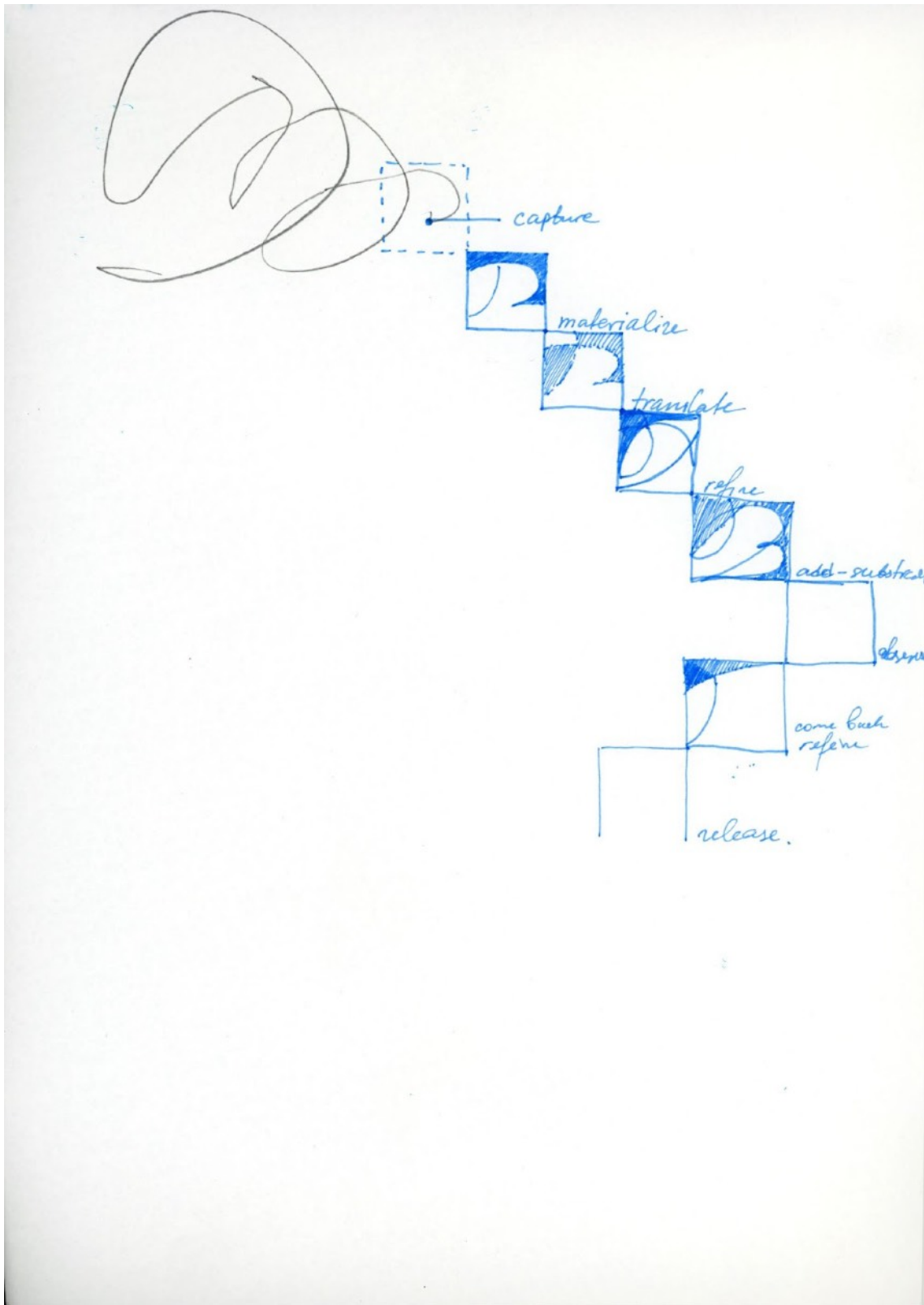
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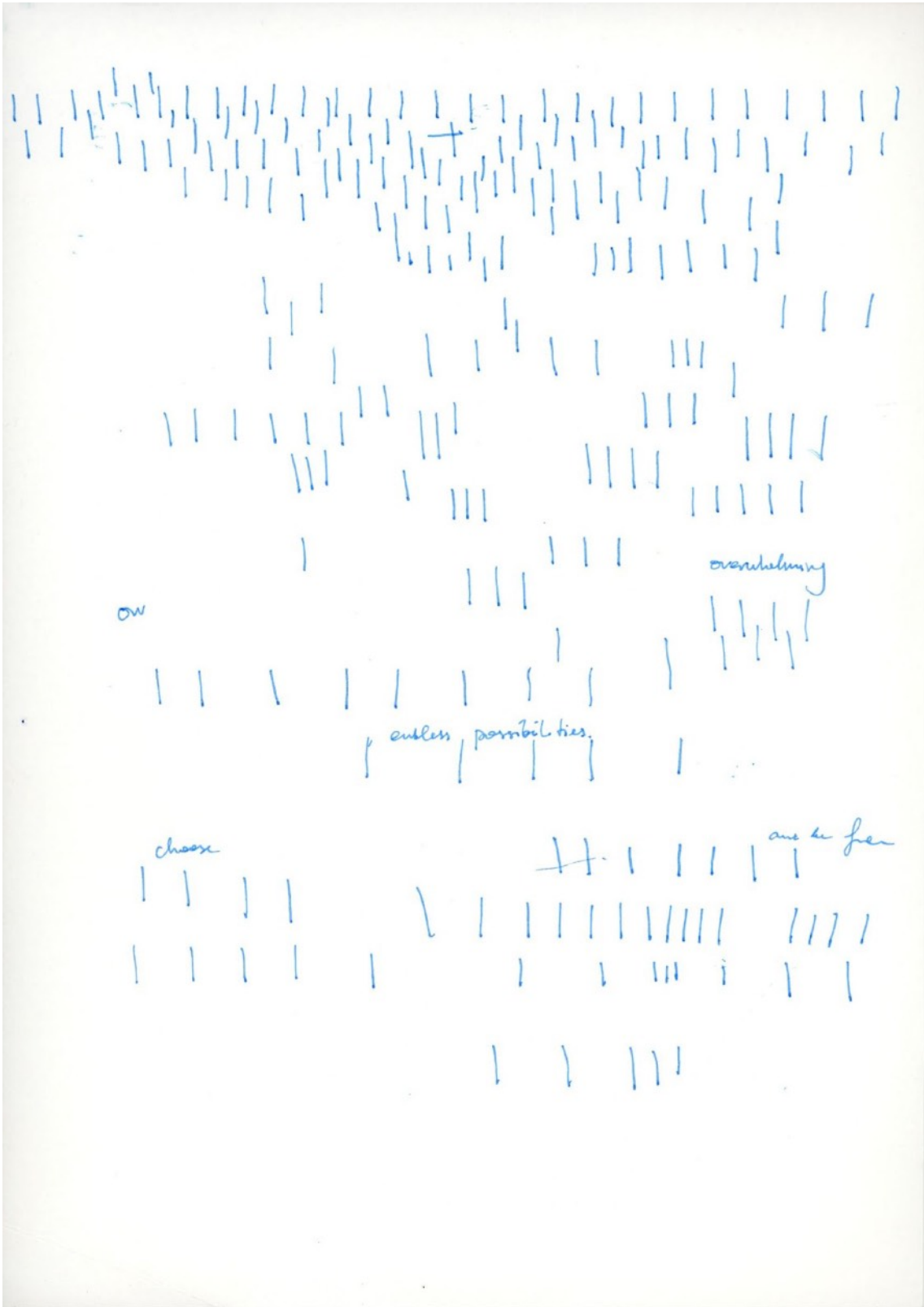
Drawing 5



Drawing 6



Drawing 7



Drawing 8