

MEDIACIÓN SEVERA

CIRCUITOS/ANEMONAL

EMBODIED REALITIES LAB

Taller de interfaces de Realidad Mixta para remediación cultural
Impartido por Julian Staddon

Inicia: Martes 08.08.2017
Termina: Viernes, 16.08.2017
19:00 - 21:30 hrs

CUARTEL CREATIVO,
Calle Zaragoza 224, entrada por Reforma
Guadalajara, Jal 44100, México
Entrada Libre / Cupo Limitado

EMBODIED REALITIES

LAB SCHEDULE

8th August: 19.00-21.00

Intro to lab, workshops and my projects+Q&A

9th August: 19.00-21.00

Random Cards/Oblique Strategies: A Universal Ideation Method for Integrating New Technologies

10th August: 19.00-21.00

Rapid Prototyping for Embodied Realities Projects

11th August: 19.00-21.00

Mixed Reality Interfaces for Remediating Cultural Heritage

14th August 12.00-18.00

Mixed Reality Interfaces for Remediating Cultural Heritage in Practice

14th August 19.00-21.00

Mixed Reality Interfaces for Remediating Cultural Heritage Continued

15th August 19.00-21.00

Hacking Fashion: Wearables, Embodiment and Data Body Creation

16th August 19.00-21.00

Designing Wearables for Consumer Needs: A Practical Approach



TODAY

9/8/2017

RANDOM CARDS/OBLIQUE STRATEGIES: A UNIVERSAL IDEATION METHOD FOR INTEGRATING NEW TECHNOLOGIES OVERVIEW

- Intro to design theory
- Intro to Critical design and its history
- Intro to Speculative design and its history
- Intro to Open design and its history
- Intro to The Design Cycle
- Intro to Design Ideation Processes and Models
- Introduction to Random Cards/Oblique Strategies (RCOS) Method



9 / 8 / 2017

RANDOM CARDS/OBLIQUE STRATEGIES: A UNIVERSAL IDEATION METHOD FOR INTEGRATING NEW TECHNOLOGIES OVERVIEW

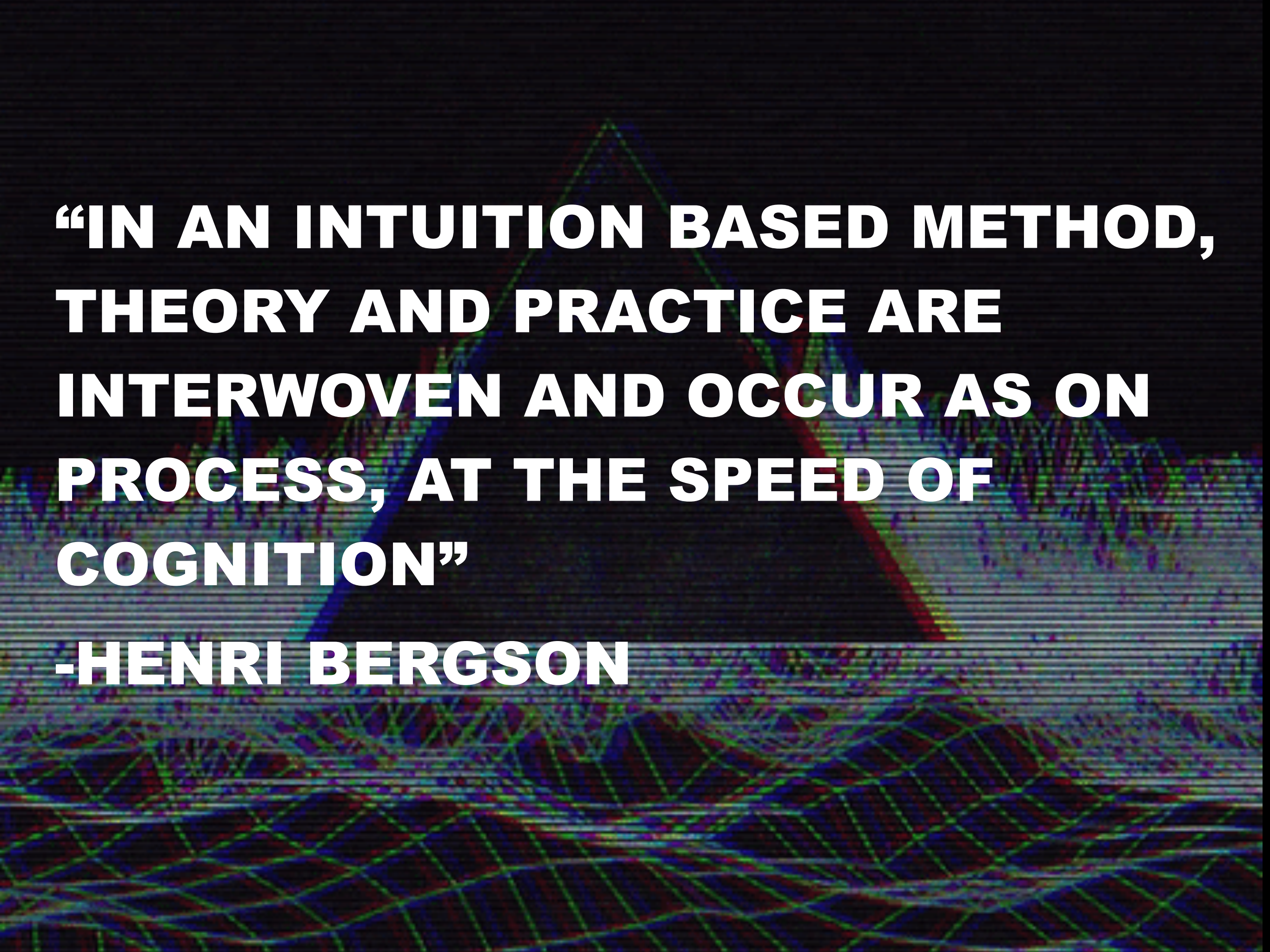
This workshop will look specifically at developing a design ideation process, that will enable students to develop concepts for a product-service-, that will integrate new technologies and media into new and existing content delivery formats.

Following a brief overview of contemporary design processes, the Random Cards/Oblique Strategies Method (Stadon, 2015) will be introduced and used to develop a practical framework for seamlessly integrating new technologies, innovative media formats, content delivery methods and audience interactions, to produce rigorously developed ideas and concepts, that are sophisticated in their understanding of user groups, interface strategies, emerging trends in museology, content strategy and cultural impact/value creation

Introduction

- As technology develops and becomes increasingly integrated into our lives, the need for interface design increases. In recent years with the advent of networked mobile technologies, this integration had occurred at such a speed that, until recently designers were so busy learning new techniques and technologies that they were unable to consider the impact of designing with and for such technologies.
- We are now living in an era where human impact on nature (the anthropocene) is as ubiquitous as the technologies that continue its growth and due to this, the entire way that designers interface people with technology has to be reconsidered.
- This group project will address this growing need for designers and developers to build skills in areas such as speculative, open, critical and anthropocentric design, in order to offer something beyond aesthetic beauty to clients and more importantly, to society and the environment.

**HOW AND WHY DOES THE
CRAFT-BASED
METHODOLOGY OF
DESIGNING THROUGH
MAKING BENEFIT FROM
THE INTRODUCTION OF
DIGITAL TECHNOLOGIES?**



**“IN AN INTUITION BASED METHOD,
THEORY AND PRACTICE ARE
INTERWOVEN AND OCCUR AS ON
PROCESS, AT THE SPEED OF
COGNITION”**

-HENRI BERGSON

As we become more technologically embedded and ubiquitous technology grows closer to the body, it is therefore increasingly linked to self and our own lives and stories, so in regards to media, it is important to reflect this evolution appropriately and cohesively.



**AS CULTURAL PRODUCERS,
RESEARCHERS AND
EDUCATORS, WE NEED TO
BE WEAVING HUMANITY
INTO THE FABRIC OF
DIGITAL MEDIA.**

Is This a New Paradigm?

Fundamental Aspects to Design Approaches

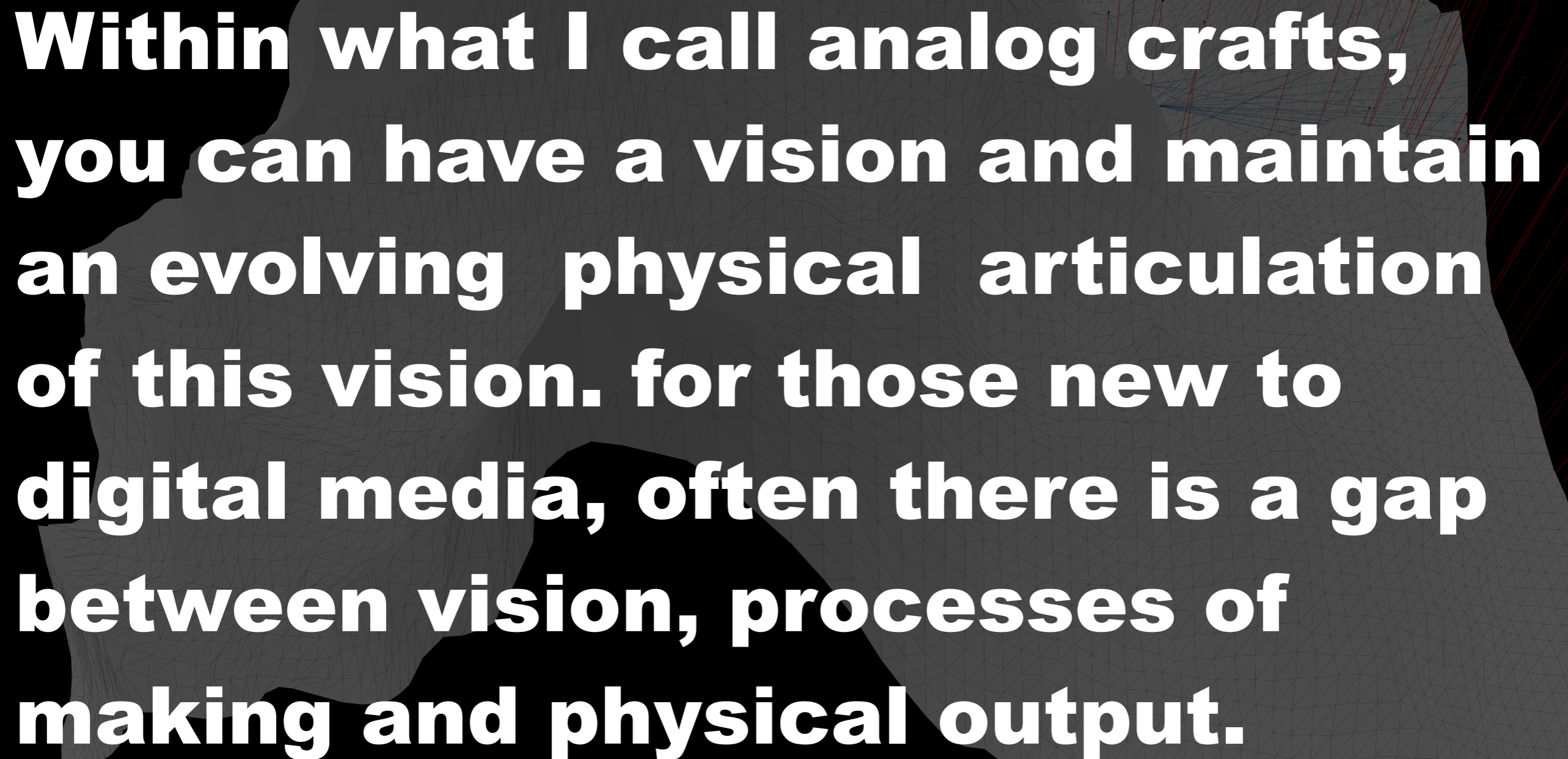




Within the crafting process of design, digital technology exists in all phases of all processes in some way. This should be recognised and embraced. Digital is no longer novel, new, or an alternative. It is the norm.



Making traditionally occurred at the speed of thought and hand.. With automation through Digital tech and also the speed of processing vs the speed of learning and developing in technologies this is shifting and as educators we need to be teaching students to adapt to this tradition.



**Within what I call analog crafts,
you can have a vision and maintain
an evolving physical articulation
of this vision. for those new to
digital media, often there is a gap
between vision, processes of
making and physical output.**

Designing and Developing for Participatory Culture



TRANS...REALLY? UBIQUITY OF DESIGN

Cellphones



Before



Now

a quick note on mixed reality

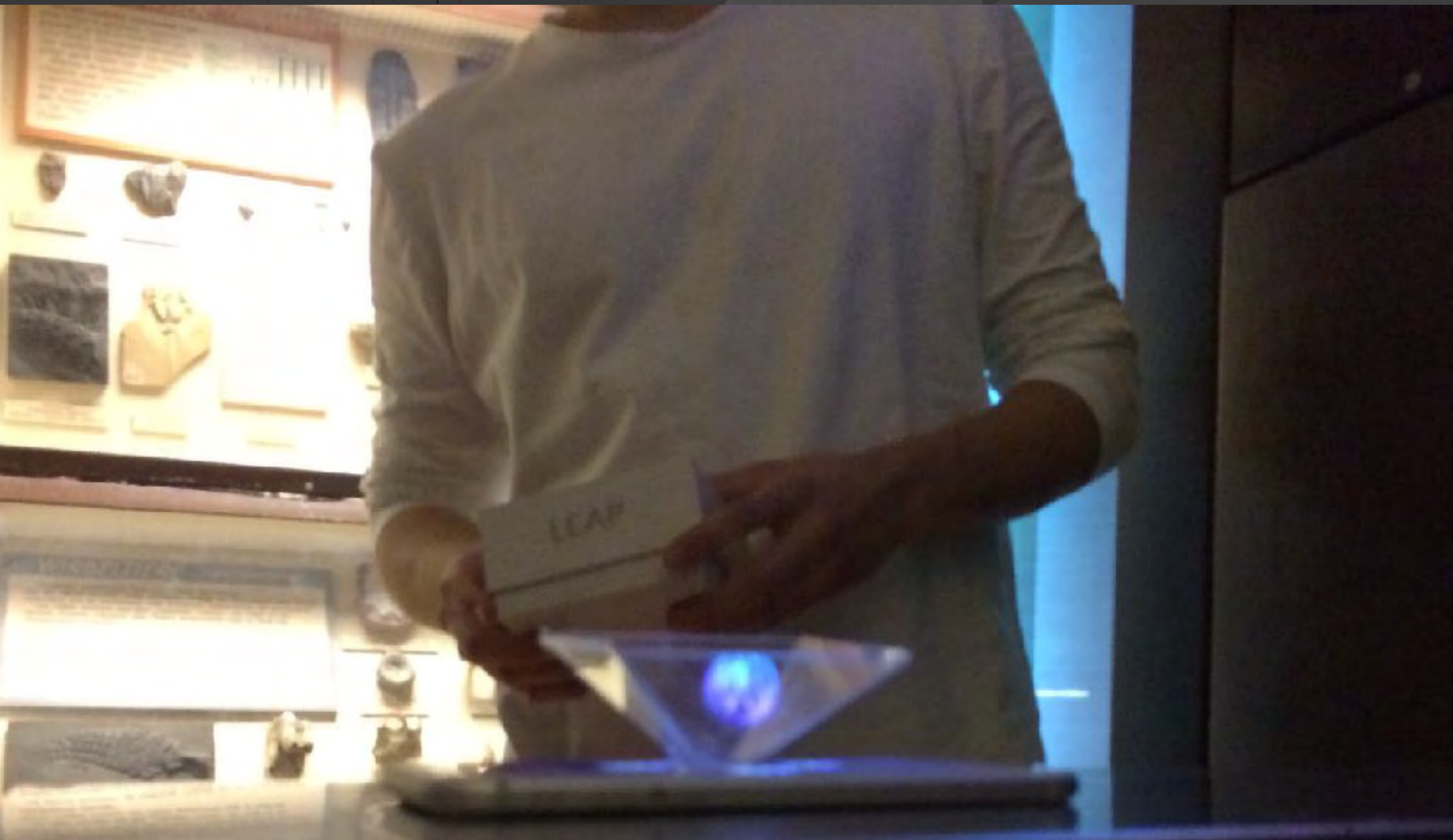
- Mixed Reality is awesome
- Mixed Reality goes beyond AR, VR and traditional definitions and paradigms
- Very Useful for Industry
- Very Useful for Society
- Very cool for art and design



The future...



Outcomes Based Anthropocenic Design



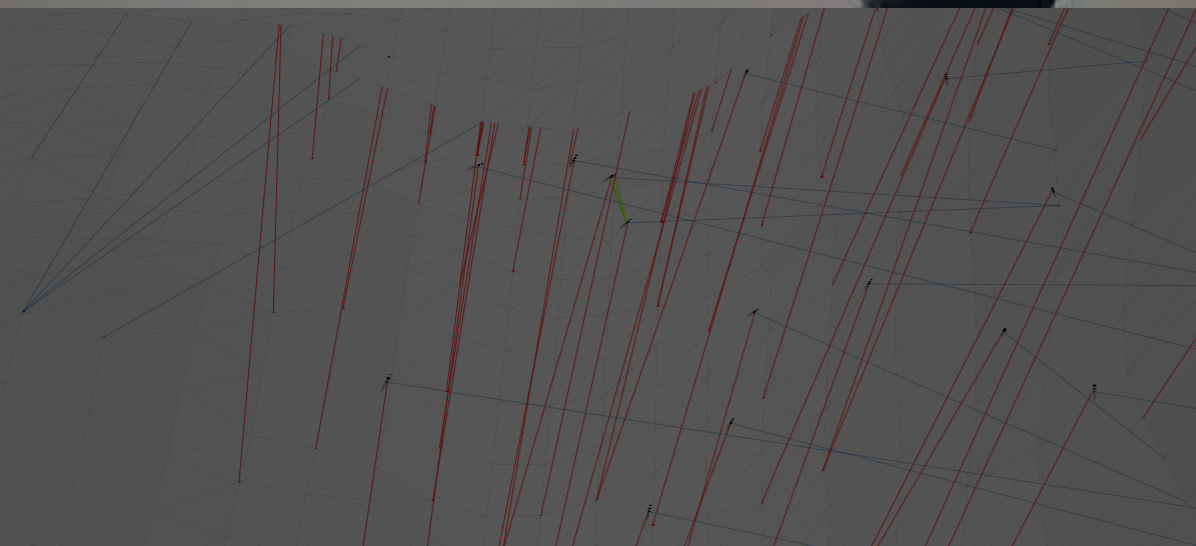
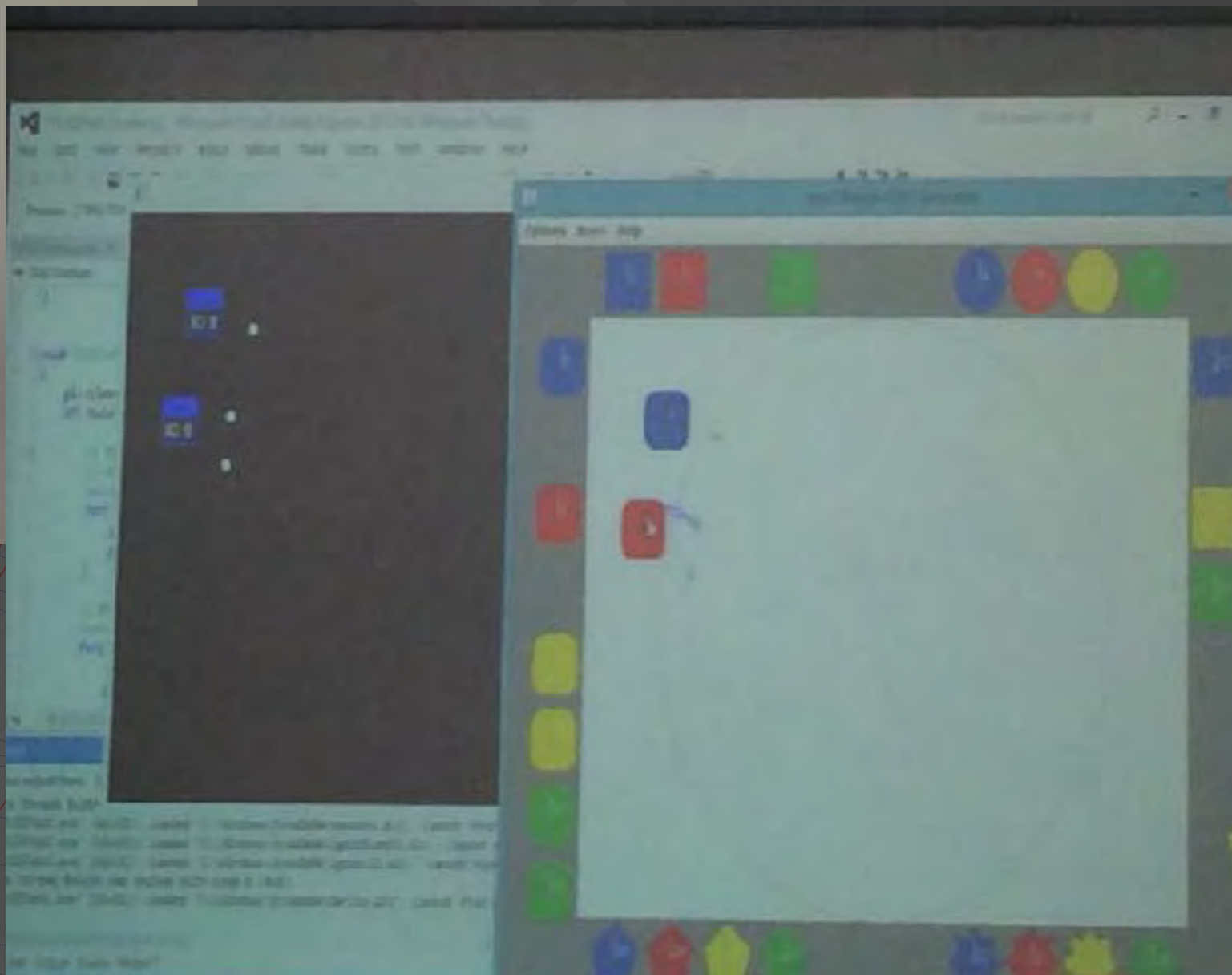
Rapid Prototyping Strategies



Creative Coding

Cinder code

```
#include "TacoClient.h"  
#include "TacoCursor.h"  
#include "TacoMessage.h"  
  
TacoClient Taco;  
void TacoClient::setup()  
{  
    taco.connect( 3333 );  
}  
  
if( taco.isConnected() ){  
  
    // Draw a cursor and all the cursors, to test the ability  
    // of taco.getCursor() to get all cursors at the position.  
    Vector<TacoCursor> cursors = taco.getCursor();  
    for( unsigned int i = 0; i < cursors.size(); i++){  
        cursor = cursors[i];  
        cursor = cursors.end(); ++cursor }  
        glColor( Color::WHITE );  
        glDrawSolidCircle( cursor.getPosition() *  
            Vec3( getScreenWidth(), 800 ),  
            1 );  
    }  
}
```





Mobile Web Development

by Udacity • 205 videos • 8,974 views • Last updated on 27 Mar 2015

These videos are part of an online course, Mobile Web Development. Check out the course here: <https://www.udacity.com/course/cs256>.

- 145 **WATCHED** Sensors on mobile - Mobile Web Development by Udacity
- 146 **WATCHED** Camera access - Mobile Web Development by Udacity
- 147 **WATCHED** Capture extension - Mobile Web Development by Udacity
- 148 Capture extension - Mobile Web Development by Udacity
- 149 Live input - Mobile Web Development by Udacity
- 150 Webcam access - Mobile Web Development by Udacity
- 151 Webcam access - Mobile Web Development by Udacity
- 153 Associate the stream - Mobile Web Development by Udacity
- 154 Snapshot function - Mobile Web Development by Udacity
- 155 Snapshot function - Mobile Web Development by Udacity
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- 157 Camera callback - Mobile Web Development by Udacity
- 158 Which camera - Mobile Web Development by Udacity
- 159 Going fullscreen - Mobile Web Development by Udacity
- 160 Distracting about input - Mobile Web Development by Udacity
- 161 Distracting about input - Mobile Web Development by Udacity
- 162 More camera uses - Mobile Web Development by Udacity
- 163 Audio Input - Mobile Web Development by Udacity
- 164 Audio autoplaying - Mobile Web Development by Udacity
- 165 Geolocation sensor - Mobile Web Development by Udacity
- 166 Geolocation API - Mobile Web Development by Udacity
- 167 Not just for maps - Mobile Web Development by Udacity
- 168 Accelerometer - Mobile Web Development by Udacity
- 169 Device orientation and motion - Mobile Web Development by Udacity
- 170 Device orientation and motion - Mobile Web Development by Udacity
- 172 Upcoming vibration API - Mobile Web Development by Udacity
- 173 Using the sensors - Mobile Web Development by Udacity
- 174 Possibilities of device access - Mobile Web Development by Udacity

camera,
microphone,
geolocation,
Accelerometer,
Device orientation,
Motion,
Vibration

Some Questions



- **Can Industrial Endeavours Merge with Societal Needs?**
- **Can we control privacy and ownership within mixed reality?**
- **How do we interface for the era of ubiquitous computing?**
- **How can we make mixed reality inputs?**
- **How can we make mixed reality outputs?**
- **How do we do all this on a mobile smart device?**



Traditional craft based approaches to art produce objects of value. Today consumers are much more interested in the value of experience and this is one way digital technology have redefined such approaches to making

THE REDUCTIVE NATURE OF (INTERFACE) DESIGN OFTEN OBFUSCATES OUR EMBODIED INTERACTIONS WITH TECHNOLOGY, THOUGH IN FASHION WE ARE YET TO REACH THIS LEVEL OF EMBEDDING

HOWEVER, WITHIN FASHION AND ITS INHERENT CONNECTION TO THE BODY, THERE IS AN EMERGENT TREND OF PLAYFUL AND FUNCTIONAL INVOLVEMENT IN EMBODIMENT



**THIS NEEDS TO BE REFLECTED
WITHIN APPROACHES TO
TEACHING AND RESEARCH**

INNOVATION AND LEARNING



Source: <http://myampgoesto11.tumblr.com/post/34390982863/shiping-toohey-cinderella-intoxication>

1. Using innovative digital platforms that are embedded within participatory culture, designed for digital natives and utilise emerging technologies to enable you to transfer content in a more innovative way.



**Here we are talking about
shifting approaches to art
and design: being more
transdisciplinary and
collaborative, more open
and participatory**

**But also
streamlining this in
an appealing and
accessible delivery**

2. Developing a Critical Understanding of Media Technologies Within Practice, Industry and Society



64%



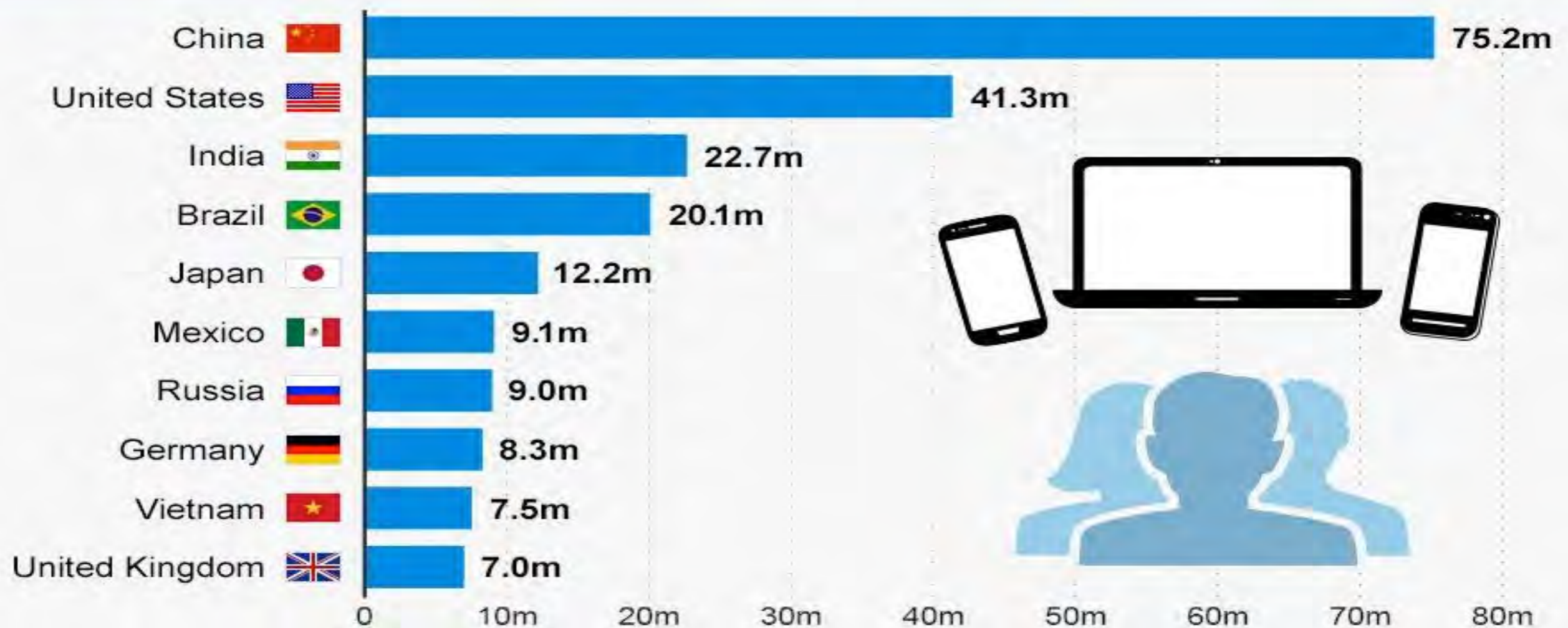
36%

INTRODUCING STYLE CHECK

Style Check keeps your look on point using advanced machine learning algorithms and advice from fashion specialists. Submit two photos for a second opinion on which outfit looks best on you based on fit, color, styling, and current trends. Over time, these decisions get smarter through your feedback and input from our team of experienced fashion specialists.

INTERFACING NETWORKED PARTICIPATORY CULTURE FOR DATA BODIES

Top 10 countries with the largest population of digital natives* (in millions)



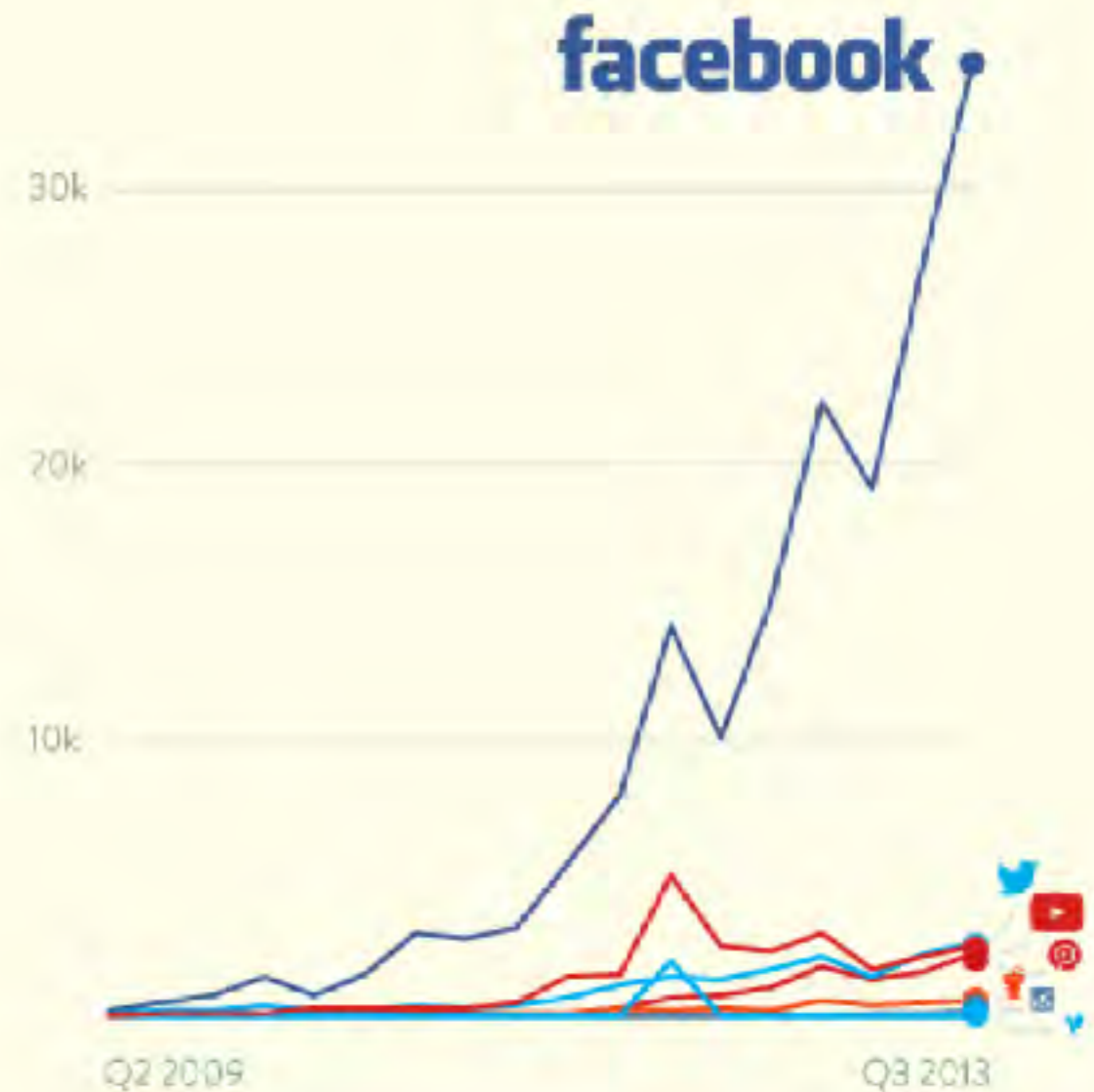
* The ITU defines a digital native as someone who is 15-24 years old and has been using the internet for at least five years

MAJORITY OF ORDERS FROM SOCIAL MEDIA COME FROM FACEBOOK

An average of 85% of all orders from social media belong to Facebook. They dominate some industries such as Photography, Sports & Rec, and Pet Supplies by nearly 95%.



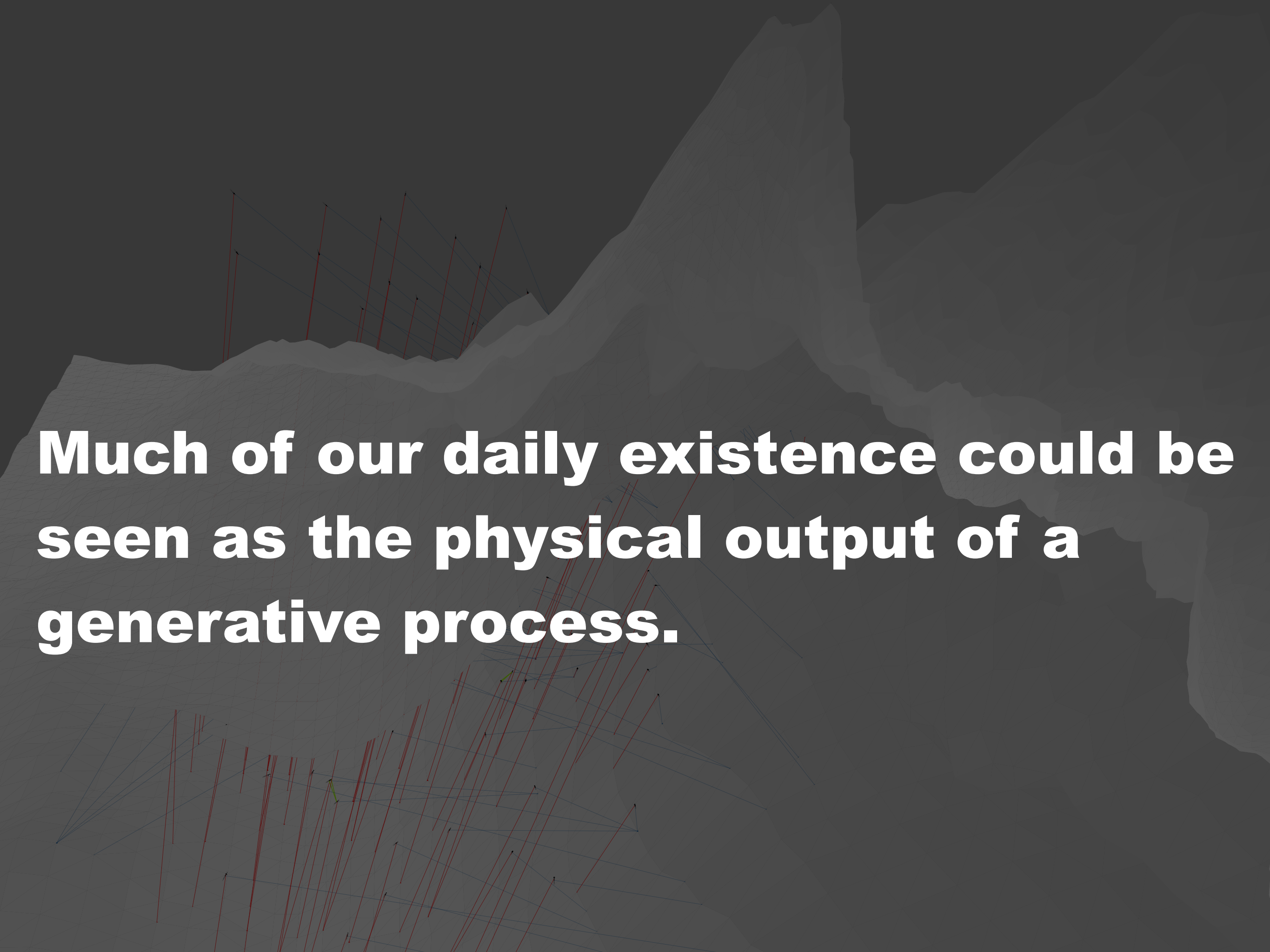
Percentage of social orders originating from Facebook (by industry)



Long-term orders growth (quarterly)



**Everything exists within
algorithmic society and
networked culture**

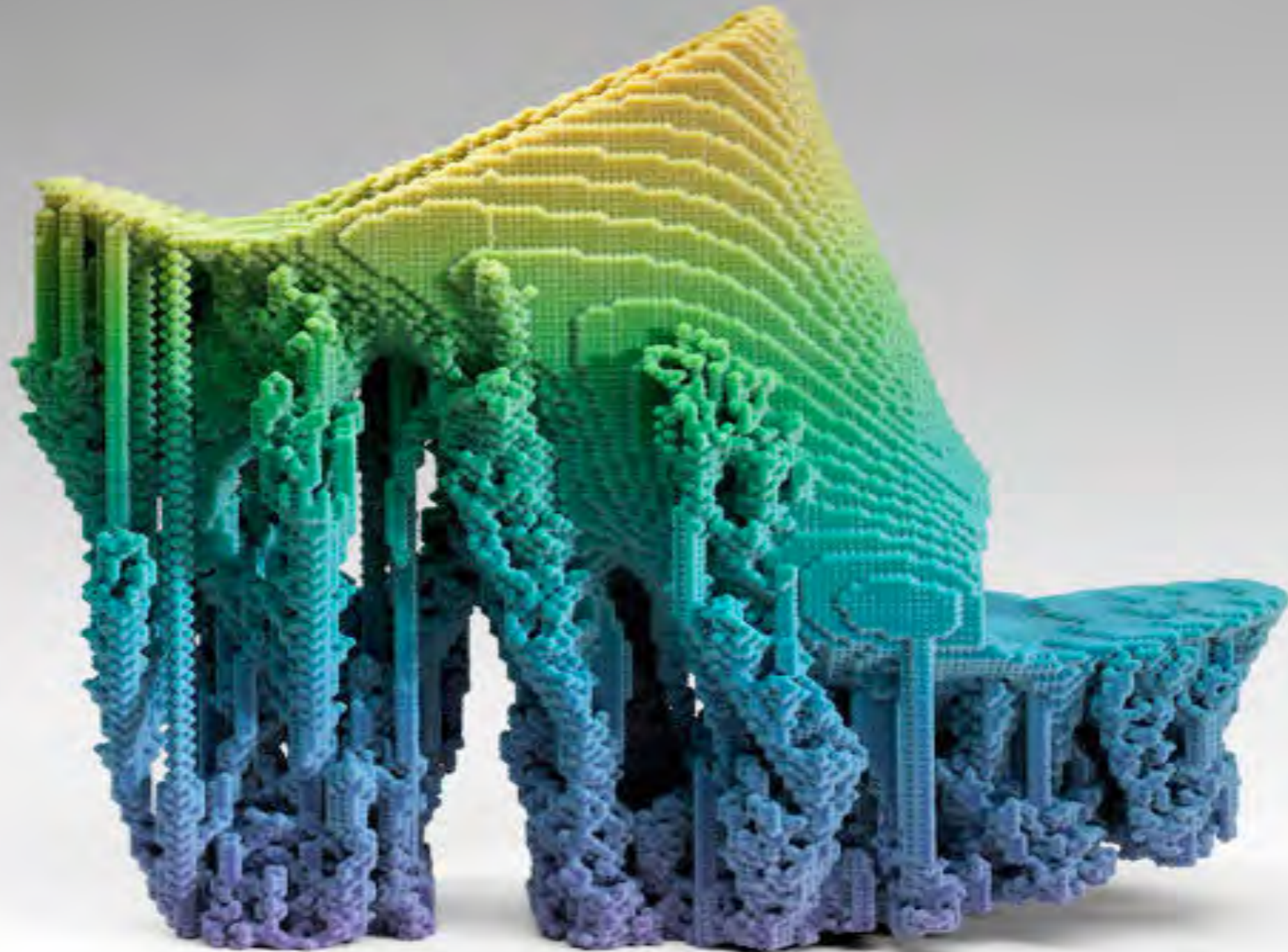


Much of our daily existence could be seen as the physical output of a generative process.

That widening of generative processes is also what makes it relevant to a wider audience.

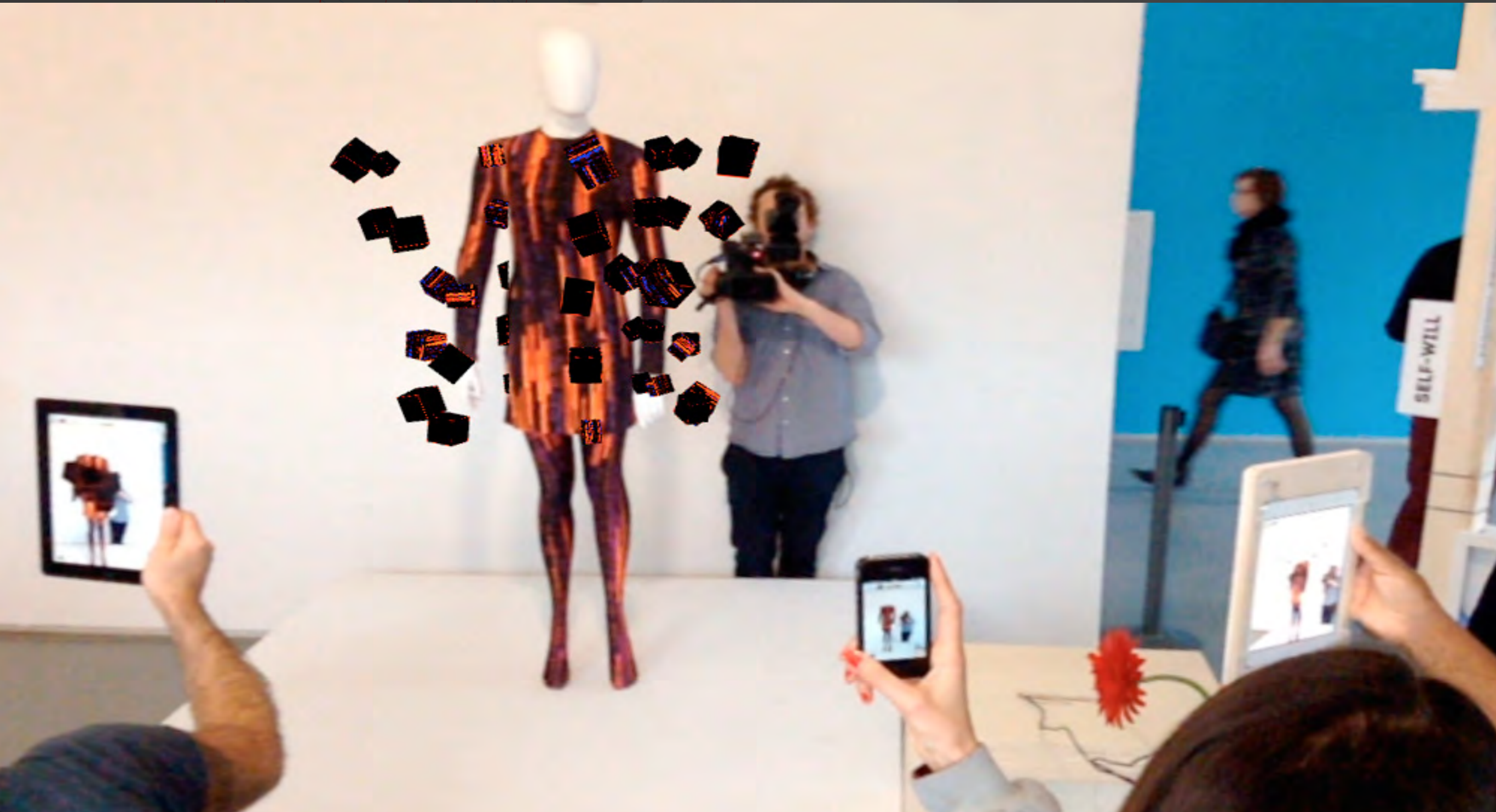
People can identify with their own use of Google, Facebook or Amazon, and they can see for themselves how those systems construct their behaviours, their norms, their lifestyles

3. Demystifying Technology Through Understanding Technological Processes.



Of course next generation interface design relies on thorough knowledge of the field and new innovations. These are occurring in areas such as...

Source: <http://augmentnl.com/hyperfabric/>



The background features a dark, textured surface with a complex pattern of overlapping, colorful lines in shades of blue, green, and red. These lines form a grid-like structure that appears to be slightly distorted or warped, creating a sense of depth and movement. The overall effect is reminiscent of a digital or optical illusion.

**ART, FASHION &
DESIGN**

CRAFT AS PROCESS

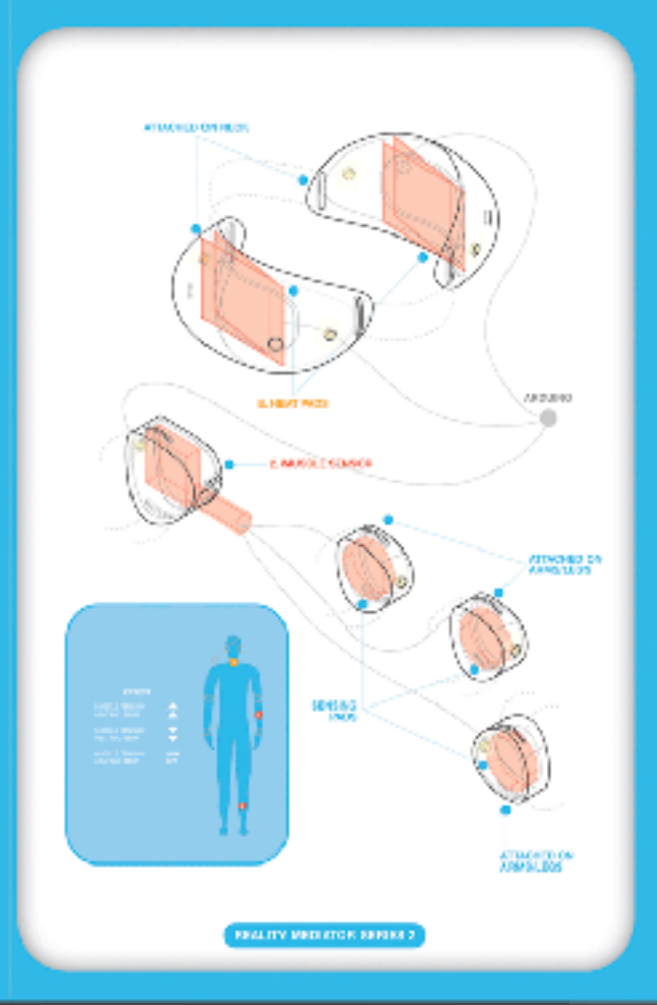
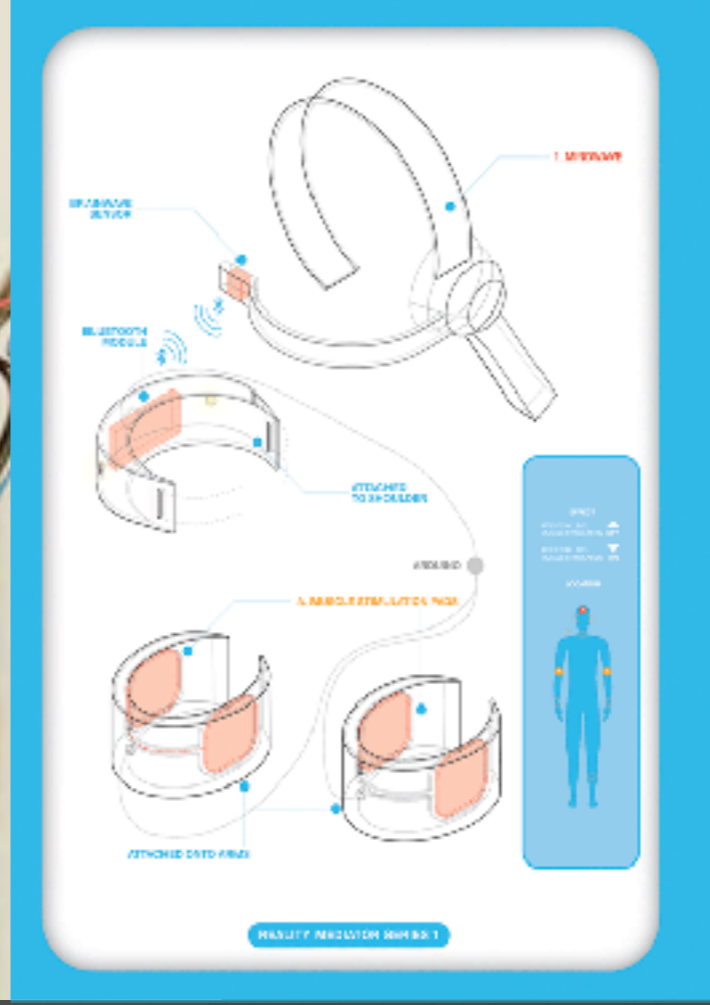




<http://www.biocouture.co.uk/>



<http://shameesaden.com/>





▼ Transform

- Translate
- Rotate
- Scale
- Mirror

▼ Edit

- Duplicate
- Duplicate Linked
- Delete
- Join
- Set Origin**
- Shading
- Smooth
- Fla...

Data Transfer:

- Data
- Date Loyo

▼ History



▼ Transform

Location:

- X: 0.00000
- Y: 0.00000
- Z: 0.00000

Rotation:

- X: 0°
- Y: 0°
- Z: 0°

XYZ Euler

Scale:

- X: 1.000
- Y: 1.000
- Z: 1.000

Dimensions:

- X: 2.000
- Y: 2.000
- Z: 2.000

▼ Grease Pencil

- Scene
- Object
- New
- New Layer

▼ View

Lens: 35.000

Lock to Object:

- Lock to Cursor
- Lock Camera to View

Clip:

- Start: 0.100
- End: 1000.000

Local Camera:

- Camera

Render Border

▼ 3D Cursor

Location:

- X: 0.00000

View Search All Scenes

- Scene
- RenderLayers
- World
- Camera
- Cube
- Lamp

▼ Render

Render

Display: Image Editor

▼ Dimensions

Render Presets

Resolution: Frame Range

- X: 1920 px
- Y: 1080 px
- Start Fr: 1
- End Fr: 250

50%

Aspect Ratio: Frame Rate:

- X: 1.000
- Y: 1.000
- 24 fps
- Time Remapp...

▼ Anti-Aliasing

- 5
- 8
- 11
- 16
- Mitchell-Net...
- Full Sample
- Si: 1.000 px

► Sampled Motion Blur

► Shading

► Performance

► Post Processing

► Metadata

▼ Output

PNG

- Overwrite
- File Estab...
- Placehol...
- Cache Res...

Color De... 8 15

Compression 15%

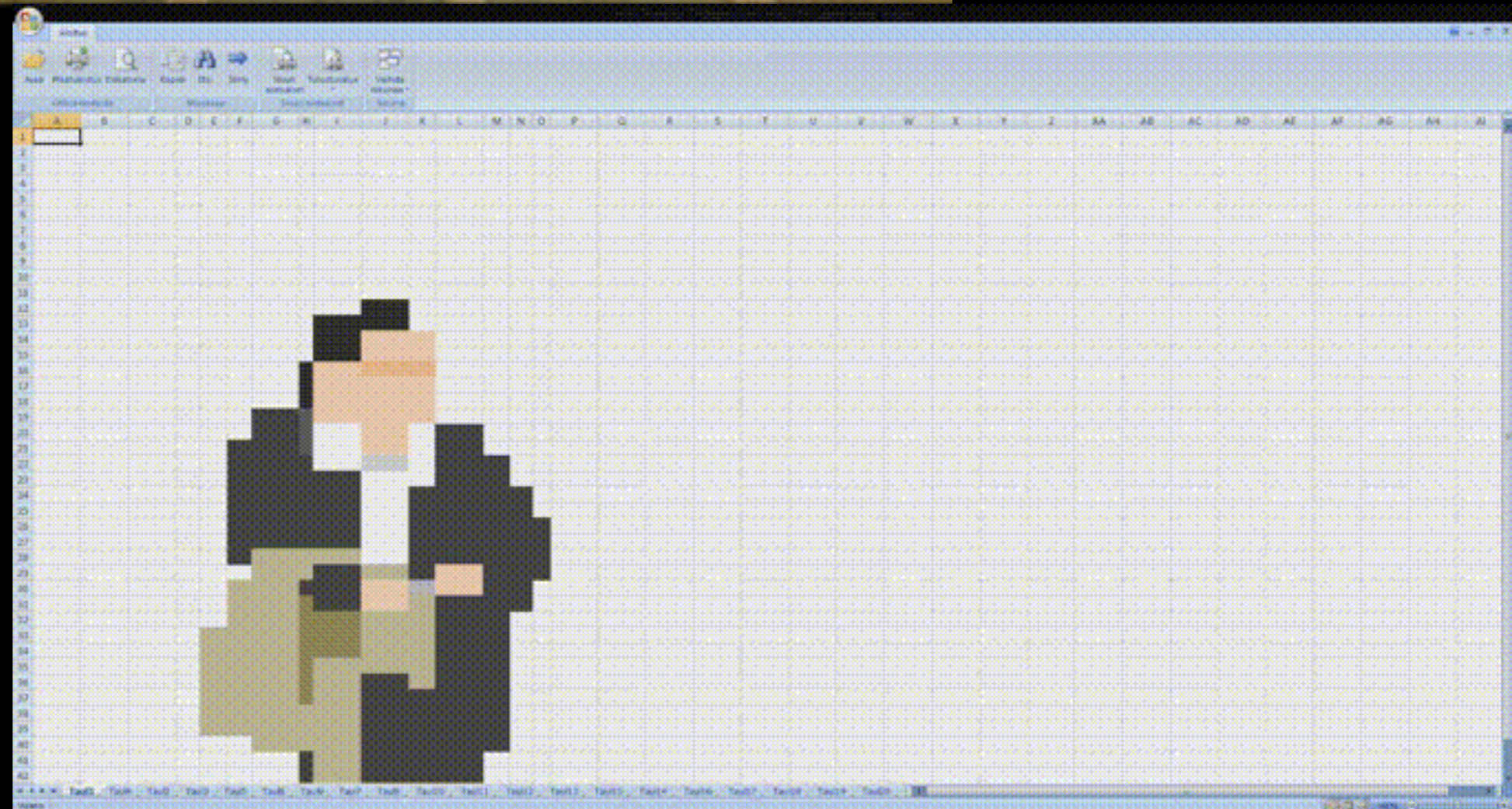
► Bake

► FreeStyle

View Select Add Object Object Mode

Timeline: Start: 1 End: 250

Playback: No Sync







APPROACHES



make them collaborate

document everything



give it to others



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Hauptseite

Das Wiki dient der **internen** Kommunikation der Studiengänge **MultiMediaArt** und **MultiMediaTechnology** der [\[Fachhochschule Salzburg\]](#). Nur diese Einstiegsseite ist öffentlich, alles weitere ist nur für Studierende, Lehrende und Administration von MMA + MMT zugänglich. **Alumni** haben derzeit leider keinen Zugriff.

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Lehre Aktuell: SS 2017 [\[edit\]](#)

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[4.Sem MMT-B](#)

[4.Sem MMT-B Web Development](#)

[4.Sem MMT-B Game Development & Augmented](#)

[Reality](#)

[6.Sem MMT-B](#)

[MMT-M](#)

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Lehre und Infrastruktur

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- [Anwesenheit - Entschuldigung - Freistellung](#)
- [Freifächer \(außerhalb der Pflichtveranstaltungen\)](#)
- [Rechtfreigabe](#)
- [Räume und Labore](#) Projekträume, Speziallabore, Seminarräume und Reservierungen
- [Infrastruktur für Software Projekte bei MMA + MMT, z.B: Lizenzen](#)

Die aktuell gültigen Curricula sind:

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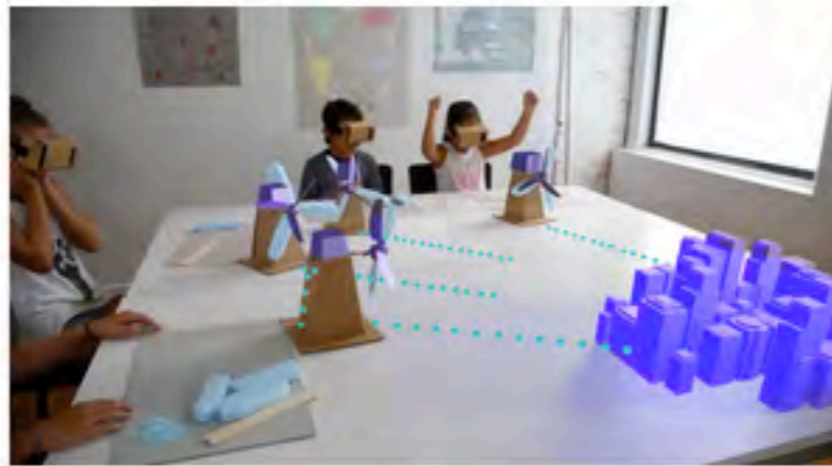
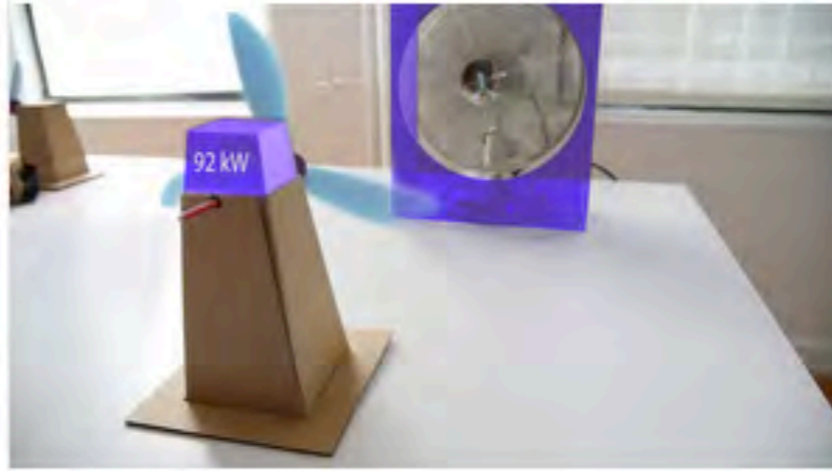
[SS 2015](#)

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Ustertesting



Casestudy

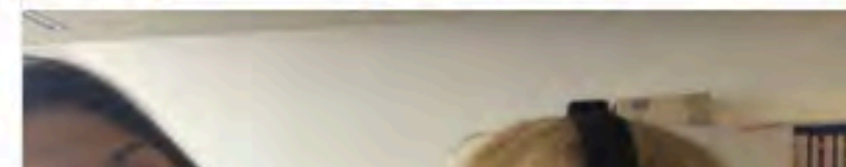


Peer – Mixed Reality Education Experience

„Mixed Reality Education Experience“ is a edutainment project where kids learn about renewable energy.

+ kids get to know technical theories by a mix of realities

+ they build their own wind wheel, which „provides“ energy for a city in



INTERFACEDESIGN2

Public group

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MARart.org 1

FH Interaction Desig... 1

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Chaos Magick (CMG) 20+

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Post-Legacy: Moving I...

The Future of Artifici... 14

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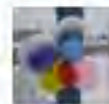
Joined

Notifications

Share



Write Post Add Photo/Video Add File More



Write something...

RECENT ACTIVITY



Julian Staddon shared Reality Spectrum Live's post.

13 May at 07:50



Reality Spectrum Live

13 May at 03:36

I saw similar pyramid holographic videos on YouTube, but one integrates Cortana. Very cool, check it out.

"This guy designed a hologram virtual assistant that actually works — just watch"

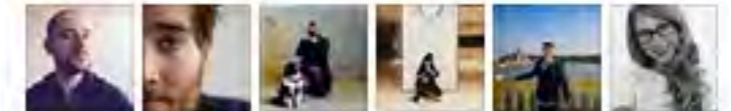


ADD MEMBERS

Enter name or email address...

MEMBERS

24 members



SUGGESTED MEMBERS

Hide



Jorge Ramirez

Add Member



Hans Solidor

Add Member



Olivia Slater

Add Member

See More

DESCRIPTION

Edit

This is a group for all first year students doing this unit. I w... See more

GROUP TYPE

School or class

TAGS

Add Tags

Add a few descriptive keywords.

FH Interaction Design Superstars

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- LONDON FASHIO... 20+
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- London Startups 20+
- Post-Legacy: Moving l... 19
- The Future of Artifici... 14
- Innovative Fashion ... 1
- Brighton Fringe Arts ... 2
- INTERFACEDESIGN2
- General Intellectuals - with... 19
- See more



Change Group Photo

Cover Photo

Joined ▾ Notifications ✓ Share ...

Write Post Add Photo/Video Add File More

Write something...

RECENT ACTIVITY

Julian Staddon 8 May at 13:50

hi all, Kerstin can give you an update on the Jazzit/UK show ideas and progress.. I know you're all really busy right now so it isn't the best time, but we at least need everyone to indicate which options they want to try to pursue once everything calms down in summer (if any). Maybe you can all write a comment here saying so? (a member for each group will do).

Like Comment

Arc Adia and Valentin Backhaus Seen by 22

View 3 more comments

- Jill Gori** Jazzit Like - Reply - 15 May at 20:18
- Julian Staddon** Ok ok.. So we have to try to organise this then asap Like - Reply - 1 - 15 May at 22:22

ADD MEMBERS

Enter name or email address...

MEMBERS 34 members



SUGGESTED MEMBERS Hide

- Jorge Ramirez Add Member
- Olivia Slater Add Member
- Kristen Lee Thomas Vivian Add Member

See More

DESCRIPTION Edit

For the Interaction Designers at FH SZB MMA 2016 SUPERSTARZ ... See more

GROUP TYPE

School or class

TAGS Add Tags

Add a few descriptive keywords.

Open Design and Sharing Ideas /Community Building



P2P Participatory Learning

Participatory Culture

1. Relatively low barriers for engagement
2. Strong support for sharing creations with others
3. Informal mentorship
4. Members believe their contributions matter
5. Care about others' opinions of self & work

"Not every member must contribute, but all must believe they are free to contribute when ready and that what they contribute will be appropriately valued."



Henry Jenkins

Terms: UbiCom Era

Ubiquitous Computing has without a doubt revolutionised society. The integration of constant, real time digital networking has shifted our relationship with technology towards a state of reliance (?) dependance (?) connectivity (?) isolation (?)... Now with the social media and IoT revolutions UbiCom is positioning itself to completely integrate into every aspect of life, from home to the office, to the public. From politics to economics to health, transport.. EVERYTHING..

General Readings

OUR OWN DEVICES

NEW TECHNOLOGY REMAKES HUMANITY

EDWARD TENNER



The Imaginary App

Miller and Matviyenko, editors



OPEN DESIGN NOW



B/S

SPECULATIVE EVERYTHING

DUNNE & RABY



OUT OF HAND

MATERIALIZING THE POSTDIGITAL

Speculative, Critical and Open Design



General Readings

Researchers should always be choosing their own independent 'readings' also.

These can be texts, magazine articles, films, video games, fiction books, applications etc etc.

24678 X * IN U.S. \$1.95 * A BANTAM BOOK

CHOOSE YOUR OWN ADVENTURE® 39

YOU'RE THE STAR OF THE STORY! CHOOSE FROM 22 POSSIBLE ENDINGS.

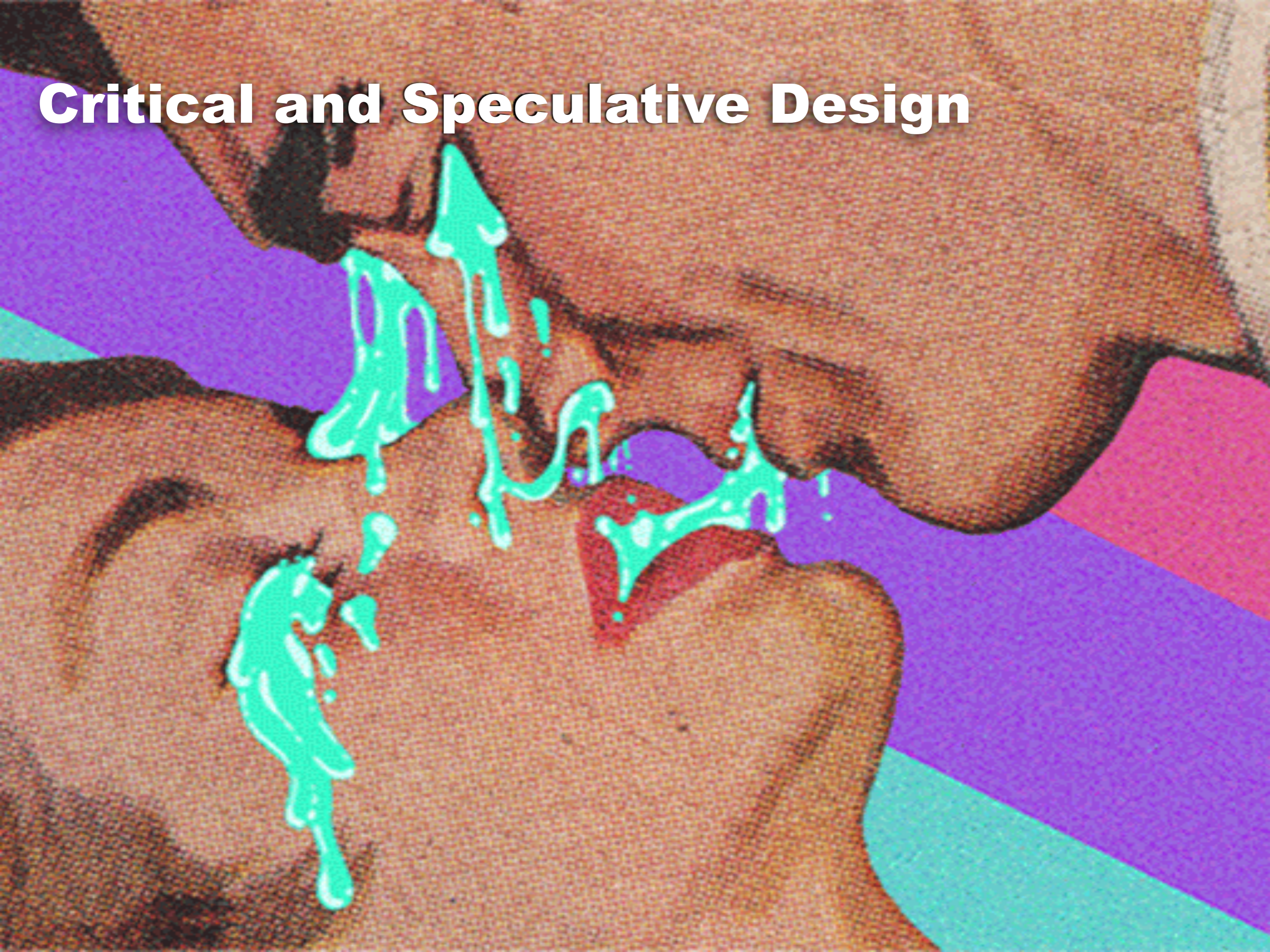
SUPERCOMPUTER

BY EDWARD PACKARD



ILLUSTRATED BY FRANK BOLLE

Critical and Speculative Design



Critical Design

What is Critical Design?

Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and giveins about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method. There are many people doing this who have never heard of the term critical design and who have their own way of describing what they do. Naming it Critical Design is simply a useful way of making this activity more visible and subject to discussion and debate.

Critical Design

- **One of critical Design's roles is to question the limited range of emotional and psychological experiences offered through designed products**
- **It is more about the positive use of negativity, not negativity for its own sake, but to draw attention to a scary possibility in the form of a cautionary tale.**

Critical Design

Why is it happening now?

The world we live in today is incredibly complex, our social relations, desires, fantasies, hopes and fears are very different from those at the beginning of the 20th century. Yet many key ideas informing mainstream design stem from the early 20th century.

Critical Design

- **What are its main relatives?**
- **Activism**
- **Cautionary Tales**
- **Conceptual Design**
- **Contestable Futures**
- **Design Fiction**
- **Interrogative Design**
- **Radical Design**
- **Satire**
- **Social Fiction**
- **Speculative Design**

Critical Design

- **What are the biggest misconceptions?**
- **That it is negative and anti-everything.**
- **That it is only commentary and cannot change anything**
- **That it is jokey**
- **That it is not concerned with aesthetics**
- **That it is against mass-production**
- **That it is pessimistic**
- **That it is not real**
- **That it is art**

Open Design

Open design is more of a philosophy or approach to design than a style. It embraces the growing open source movement and aims to keep creativity free of corporate intervention.





Open Design

Open design heralds new possibilities for artists, scholars and interested citizens to engage in a simultaneously conceptual and material critique of technologies and information systems in society

Open Design

Open design can be employed to develop a critical perspective on the current institutions, practices and norms of society, and to reconnect materiality and morality.

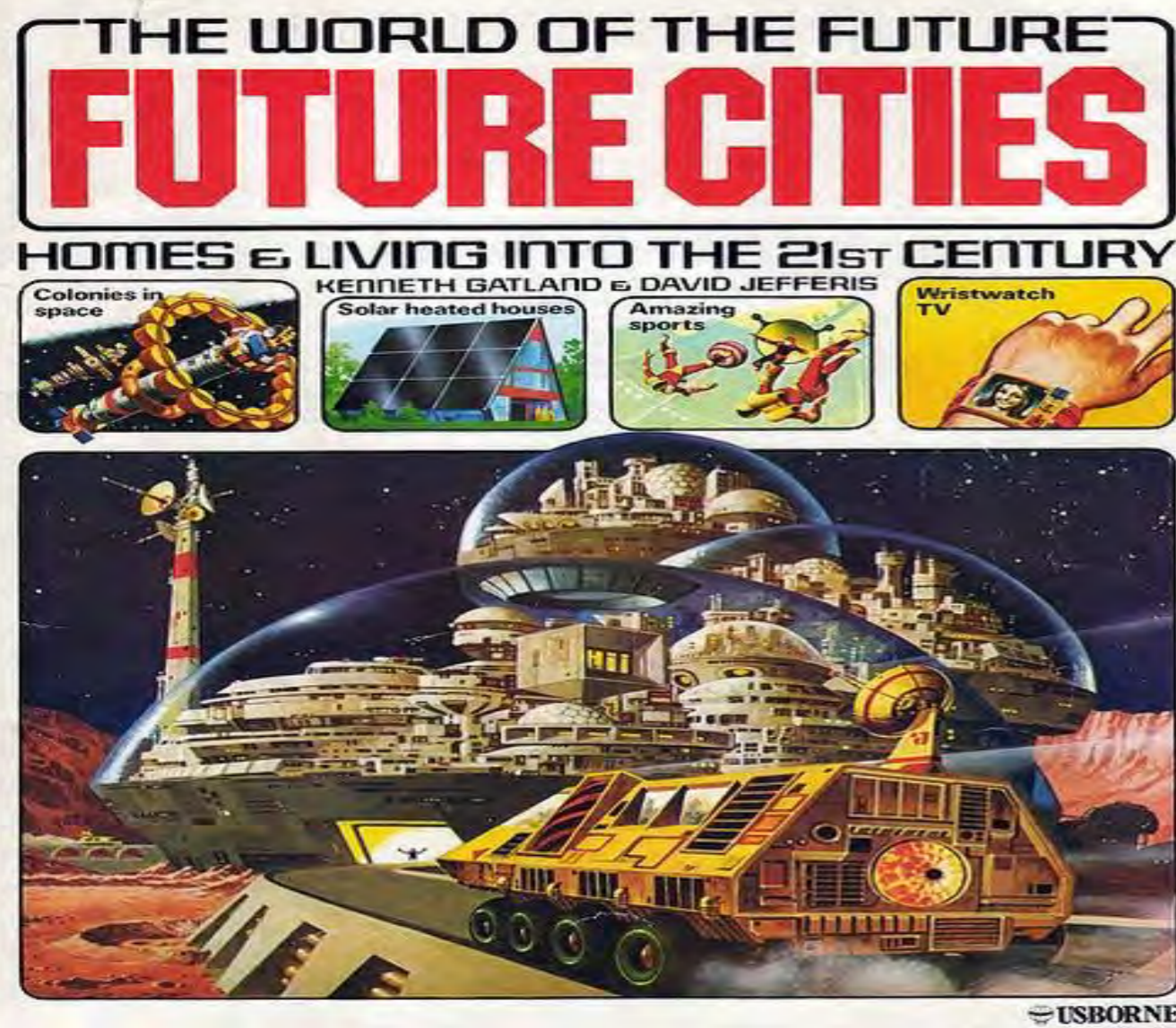
Inspiration for Futurist Designing

**“You never change things by fighting the existing model. To change something, build a new model that makes the existing model obsolete”
~ R. Buckminster Fuller**

Inspiration for Futurist Designing

**“As I’ve said many times, the future is here. It’s just not
evenly distributed”
~ William Gibson**

Science Fiction and Science Fact



Speculative Design

Speculative Design deals with what can also be called Design Futures. It takes an approach that ttys to forecast future trends, but more importantly, future needs and desires of society (and therefore consumers if you want to bring economics into it).

Speculative Design

With the advent of the UbiCom Era, we live in an ocean of unnecessary applications. Many of these aim to improve our lives, but due to their generally heterogeneous functions and homogenous distribution, most prove to be totally useless!

Speculative Design

"the computer world deals with imaginary, arbitrary made up stuff that was all made up by somebody. Everything you see was designed and put there by someone. [...]

There are so many ideas to care about, and with ideas comes the politics of ideas."

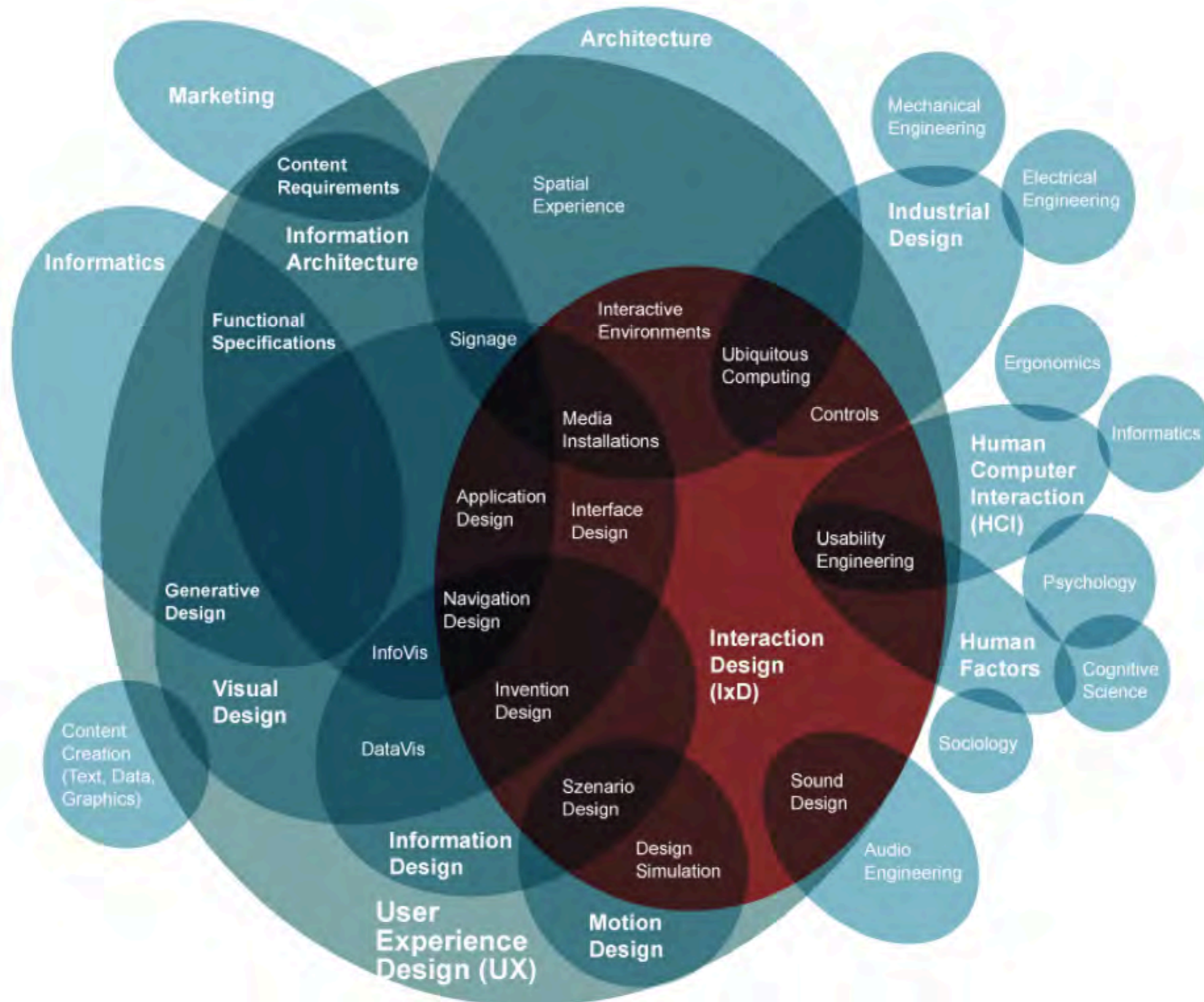
— Ted Nelson

Applying Critical/Speculative and Open Design to Interface Design

How can the ideologies of modern experimental design approaches integrate in the traditionally conservative world of interface design?

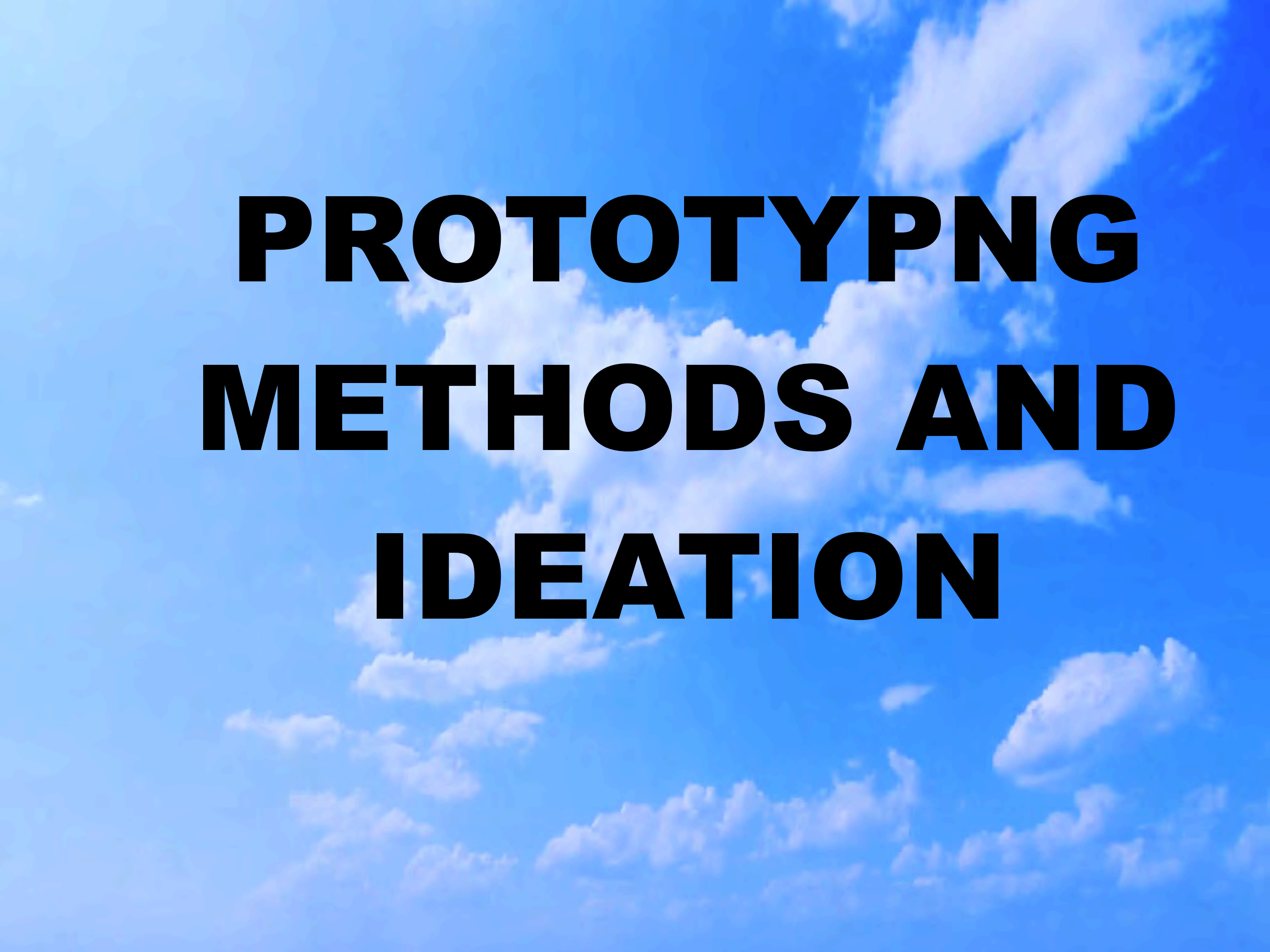
**"an interface is not a thing; an interface is an effect
[...] Ideology is 'modeled' in software"
Alexander Galloway**

Designing and Developing for Participatory Culture



Designing and Developing for Participatory Culture





**PROTOTYPING
METHODS AND
IDEATION**

Business solutions
- money transfer
- net banking
- strategic planning
- statistics
- video conferencing
- e-mail, ftp
- database working

7

Entertainment
- films
- music
- games
- e-books
- chats

5

Internet
- websites
- hosting
- banners
- searching systems
- blogs
- chats
- applications

7

#235875541107

Submit password:

30%

SO.....

How do you Design and Test this?

Or this..





Random Cards Ideation

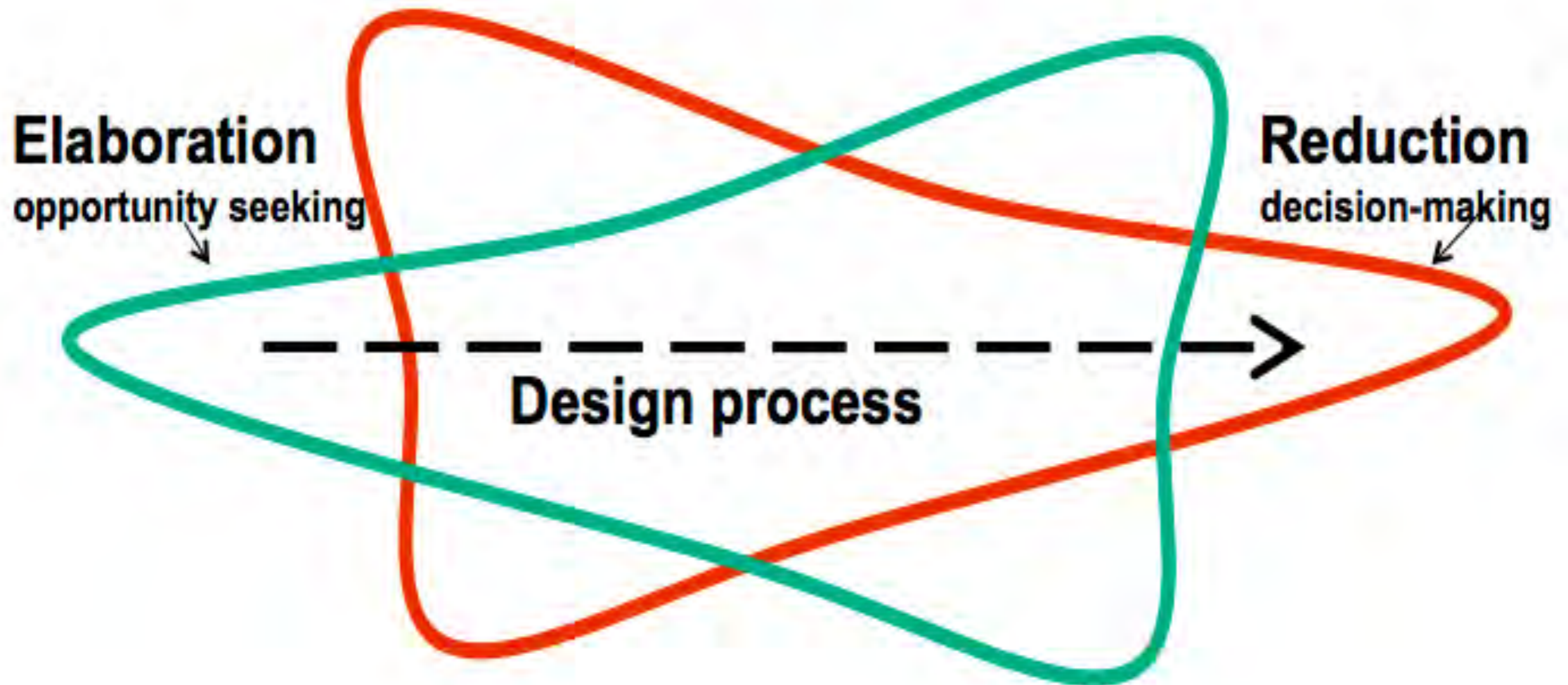


SIMPLIFYING WITH RANDOMNESS



DESIGN PROCESSES

Elaboration and Reduction

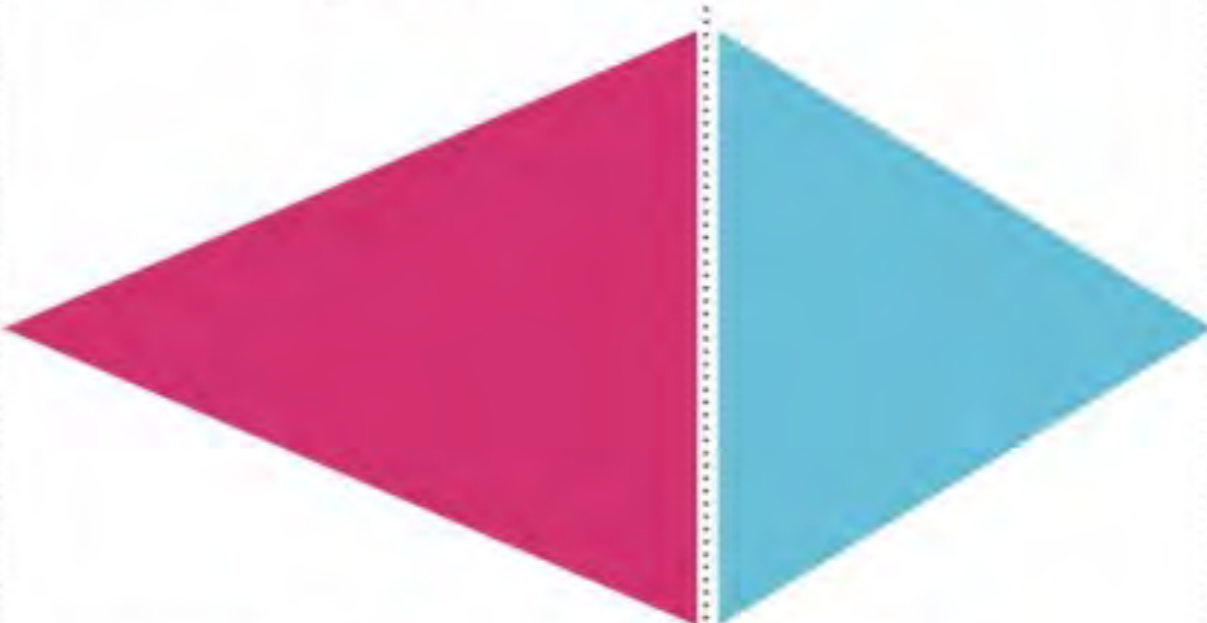


- **Elaborate** - generate solutions. These are the opportunities
- **Reduce** - decide on the ones worth pursuing
- **Repeat** - elaborate and reduce again on those solutions

Design Thinking - Three Phase Model

Understand

Understanding ends in **Insight**.

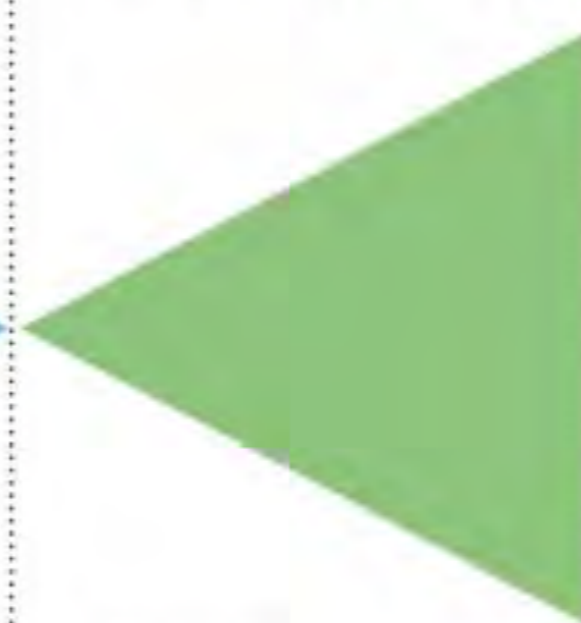


Empathy

Define

Create

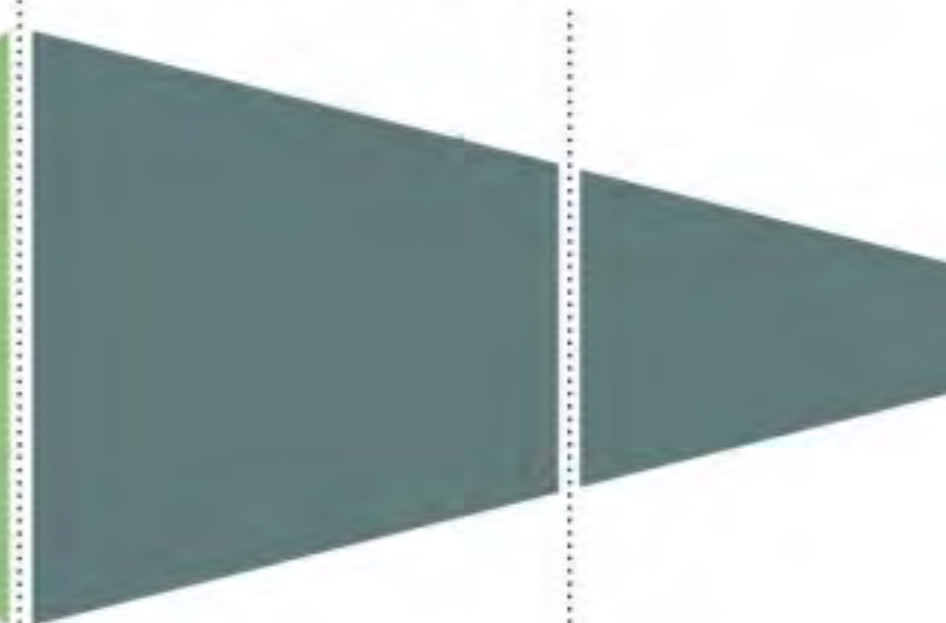
Creation ends in **ideas**.



Ideate

Deliver

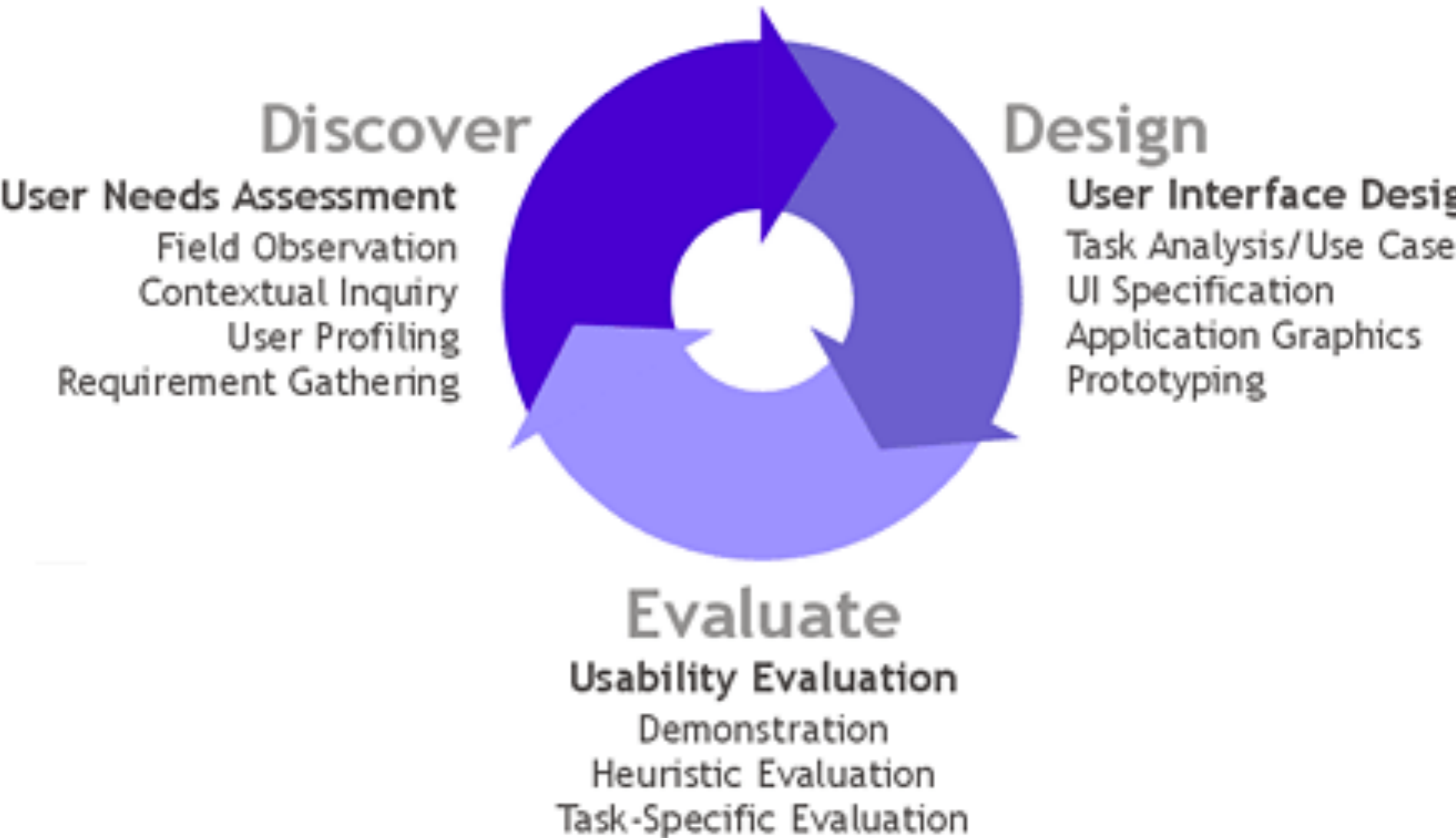
Delivery ends in **reality**.



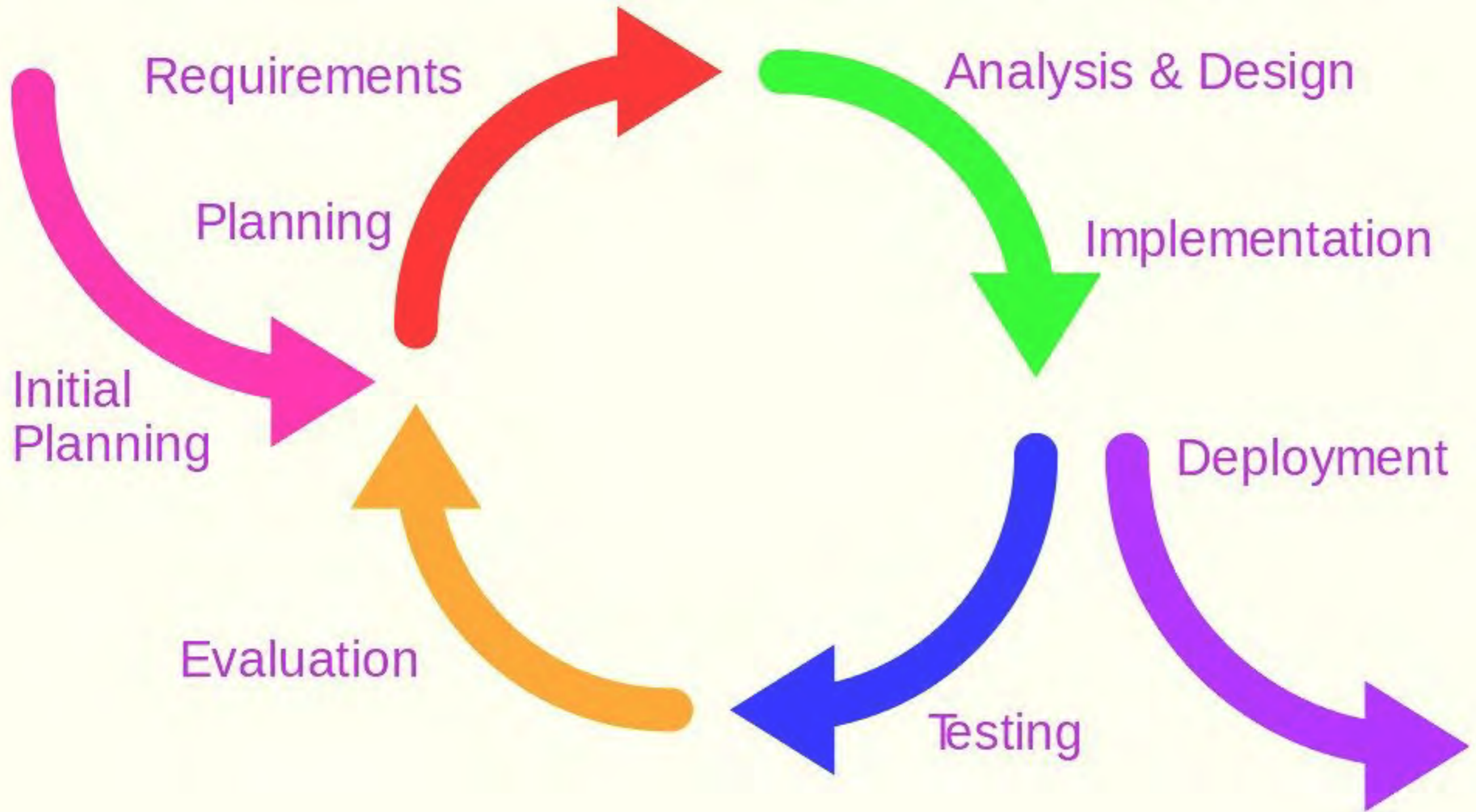
Prototype

Test

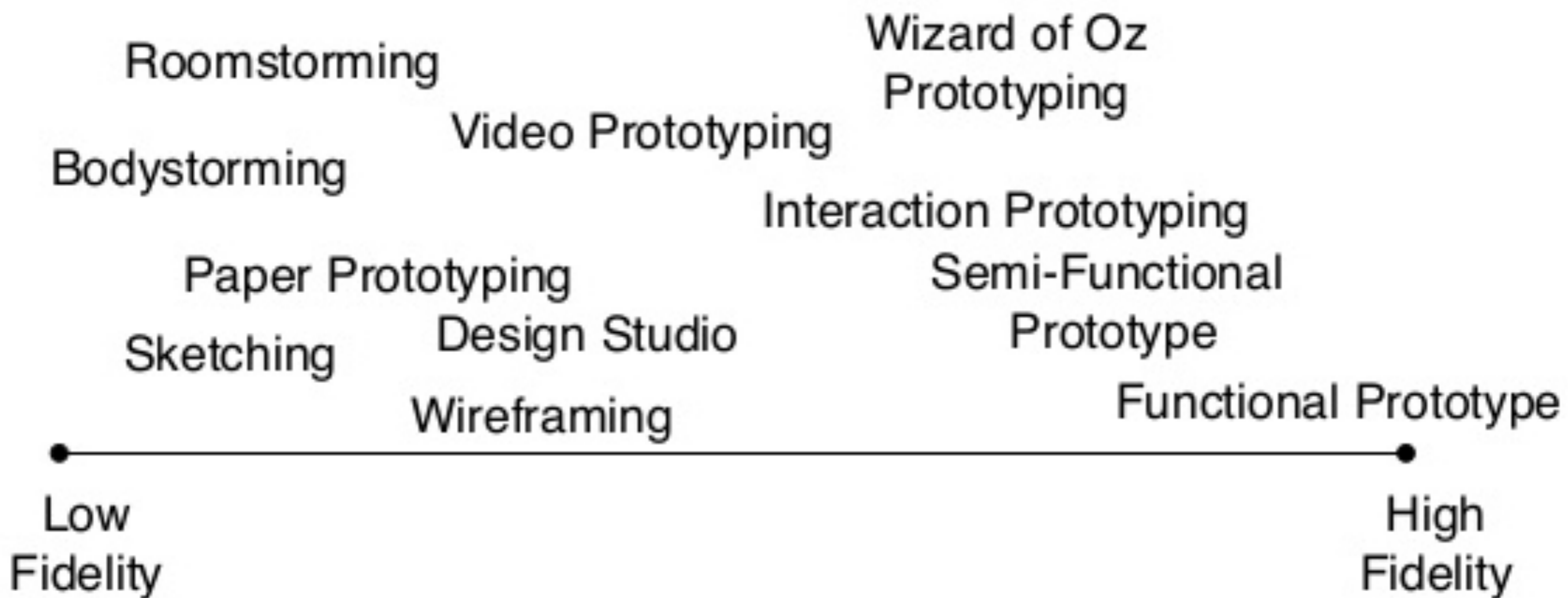
Interaction Design Process



Iterative Design



Design/Prototyping Tools



Typical Development Steps

- Sketching
- Storyboards
- UI Mockups
- Interaction Flows
- Video Prototypes
- Interactive Prototypes
- Final Native Application



*Increased
Fidelity &
Interactivity*



Brian Eno and Peter Schmitt: Oblique Strategies



Random Cards

Ideation



Random Card 1.

Technologies



Random Card 2.

Media Formats



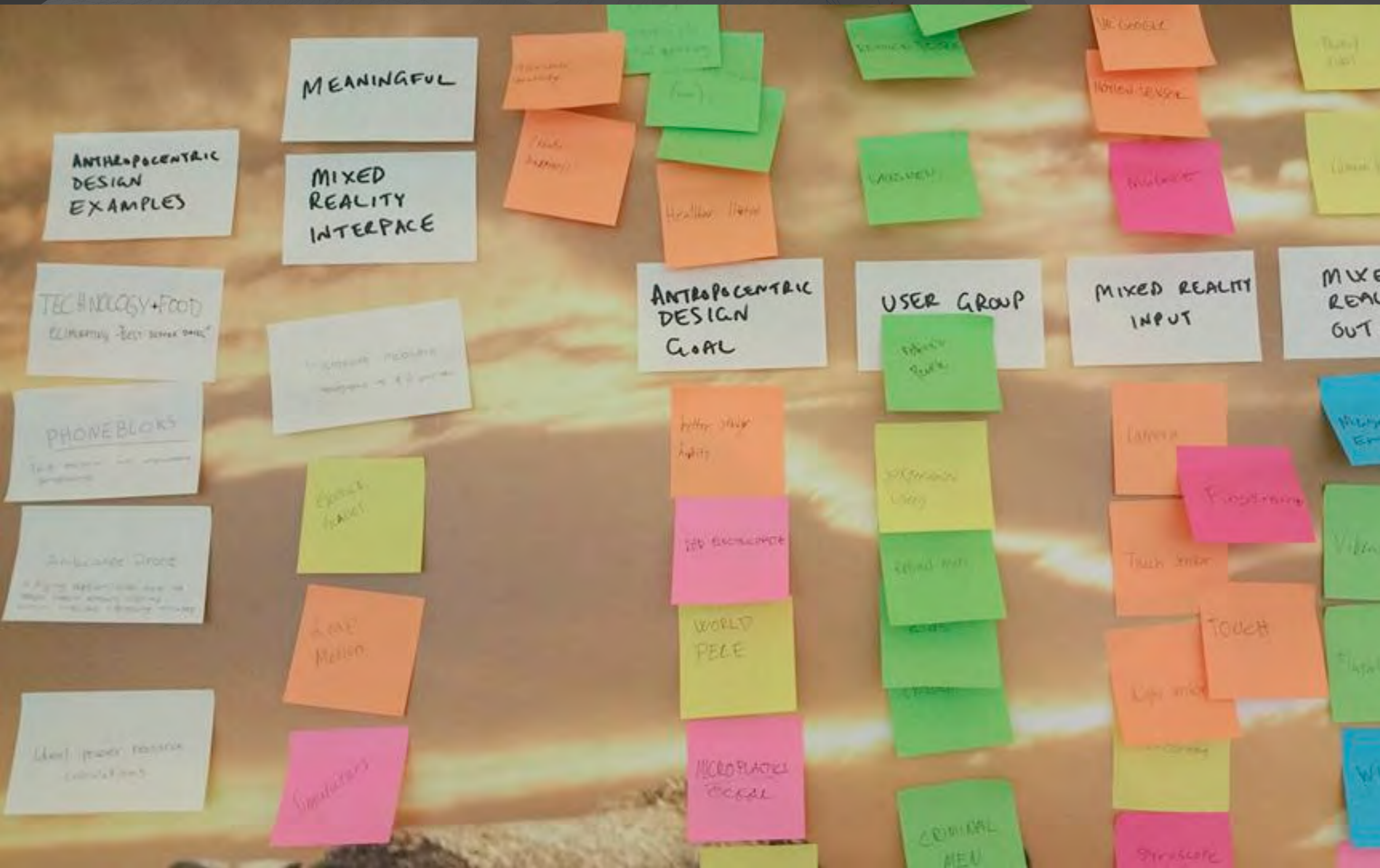
Random Card 3.

Audiences



Random Card 4.
Content/Topic/Problem

Ideation and Flexible Play





**Brian Eno and Peter
Schmitt: Oblique
Strategies**

Oblique Strategies

Examples

Honour thy error as a hidden intention

Faced with a choice do both

(given by Dieter Rot)

Oblique Strategies

Examples

Make a sudden, destructive unpredictable
action, incorporate

Take away the elements in order of
apparent non importance



**SO LET'S TRY
IT ALL OUT!!**

Every Group Project



**DOES 99%
OF THE WORK**

**HAS NO
IDEA WHAT'S
GOING ON THE
WHOLE TIME**

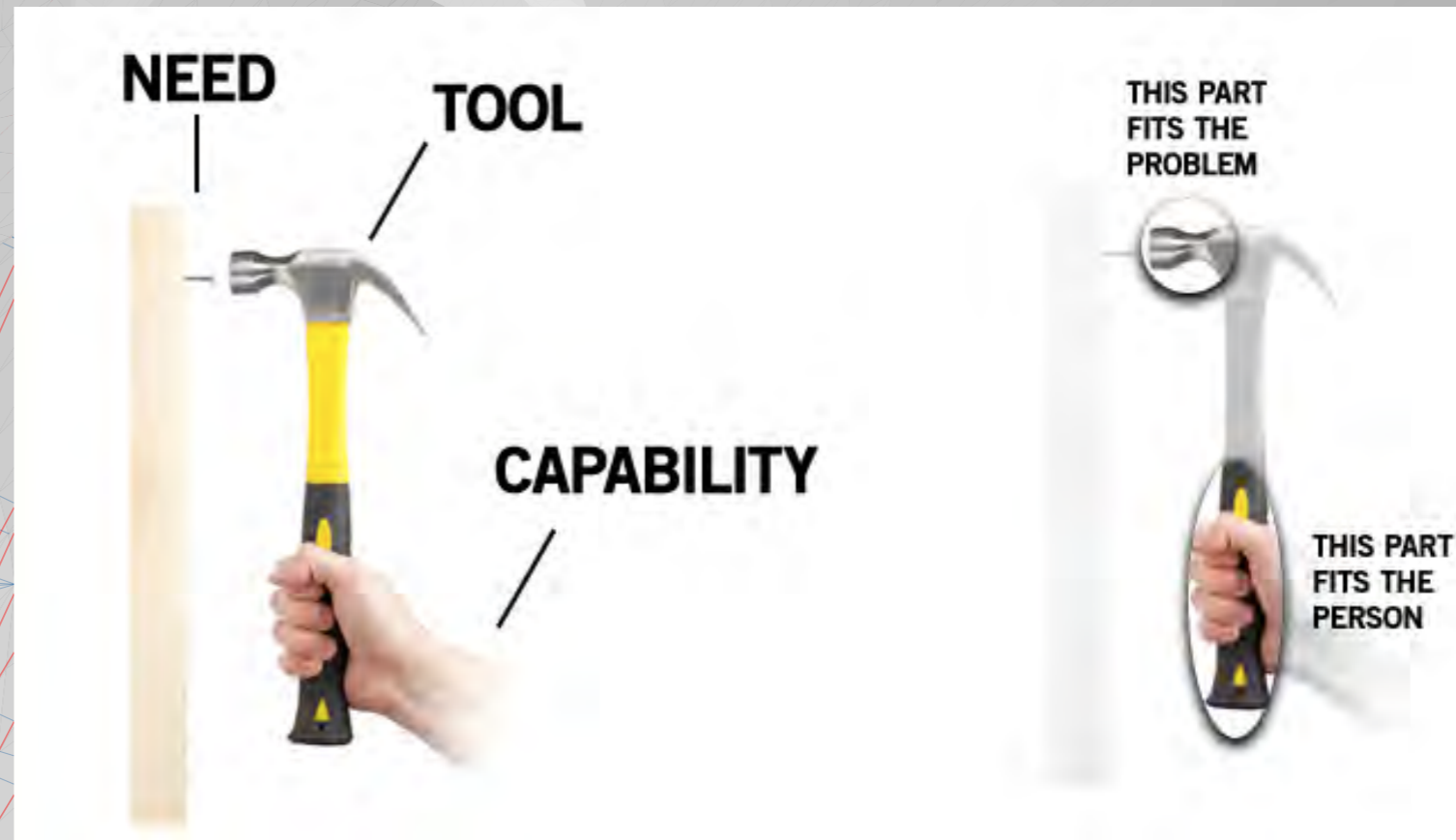
**SAYS HE'S
GOING TO
HELP BUT
HE'S NOT**

**DISAPPEAR
AT THE VERY
BEGINNING AND
DOESN'T SHOW
UP AGAIN TIL
THE VERY END**

10 / 8 / 2017

RAPID PROTOTYPING FOR EMBODIED REALITIES PROJECTS

- 1. Prototyping Methods and User Centred Approaches**
- 2. Creating a Design Brief**
- 3. Deciding on a Prototyping Approach**
- 4. Ideation Methods**
- 5. Prototype Development**
- 6. Preparing Prototypes for Presentation**



THANKS!!