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Sensor-supported Game Mechanisms for Augmented Reality

Bachelor’s Thesis

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**Abstract.** bla

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# Background

## Introduction

Augmented Reality is bigger than ever before. The recent success of the game Pokemon Go, coupled with advancements in the related domain of Virtual Reality, has spurred popular interest in the combination of real and virtual content which has long been an area of academic interest. Microsoft’s Hololens, a Mixed Reality HMD (head-mounted display), a development version of which was released in 2016, shows great potential despite a currently high price point.

This research paper seeks to provide an introduction to relevant topics before discussing a framework for sensor-supported Augmented Reality games. First, definitions and technology for Augmented Reality are presented with examples of existing applications in the fields of education and expertise transfer, industrial use, and video games, followed by a brief discussion on the potential and limitations of the medium. Afterwards, the paper goes into sensor technology and applications, with a special focus on video games, and finally design patterns. In the second half, a framework for sensor-supported Augmented Reality is conceived of and partially implemented in the Unity game engine for the Microsoft HoloLens.

## Motivation

This paper builds on the work the author performed during an internship at the Open University of the Netherlands, as part of the WEKIT project. WEKIT (Wearable Experience for Knowledge Intensive Training) is a European research project that aims to develop a new approach to expertise transfer by means of wearable technology, by means of task-sensitive Augmented Reality. During this internship, the author was able to familiarize himself with topics such as Augmented Reality and the combination of various sensors.

A focus group survey (see appendix) was conducted in preparation for this paper with 18 participants – current and former game design students, as well as one professor for game design, with at least one year of game development experience each. This revealed interest but inexperience in the usage and development of augmented reality applications; although all but one of the participants knew the term Augmented Reality, only half of them reported having used AR applications before and only three out of the 18 participants had experience developing them, 12 of the remaining 15 expressing interest in doing so. Despite this, the participants showed mixed (though generally positive) expectations of the field in regards to both the gaming industry in general and education in particular: When asked whether Augmented Reality games would be important in these domains in the future, both averaged a score of 3.388… on a Likert scale from 1 (disagreement) to 5 (agreement). The response to whether they thought using additional sensor data could improve Augmented Reality applications, especially data relating to the user such as data on movement or body posture, was more uniformly positive, averaging a score of 4.388…, although some participants noted a lack of knowledge of sensor technology.

This combination of interest offset with lack of experience and skepticism towards the future suggested that an investigation into the prospects of augmented reality gaming could prove beneficial to current game design students.

## Related Work

Fields of research that overlap with Augmented Reality include Virtual Reality (which puts the user into a completely virtual environment) or the broader term of Mixed Reality; ubiquitous and wearable computing, as well as the internet of things all allow users to interact more broadly with their environments, to which ends a variety of sensors may be used.

(Lamantia, 2009): “The **convergence of mobile computing and wearable computing with augmented reality** is naturally of great interest to interaction designers who are interested in the rise of everyware.”

Some Augmented Reality Games may also be categorized as Pervasive Games, Location-based Games,or both, though the former does not require technology and the latter is primarily occupied with spatial characteristics (Wetzel, 2013).

Pattern languages, as discussed in section 2.3, exist across a variety of fields, such as architecture and software engineering. In the case of e.g. the latter and Augmented Reality, there is also the more general field of Human-computer interaction (HCI).

# Literature review

## Augmented Reality

(L. Johnson, Smith, Willis, Levine, & Haywood, 2011): “Augmented reality, a capability that has been around for decades, is shifting from what was once seen as a gimmick to a bonafide game-changer. (...) While the most prevalent uses of augmented reality so far have been in the consumer sector (for marketing, social engagement, amusement, or location-based information), new uses seem to emerge almost daily, as tools for creating new applications become ever easier to use.”

(Bower, Howe, McCredie, Robinson, & Grover, 2014): “Augmented Reality is yet another example of technology rendering lower order thinking tasks redundant (...)”

(Munnerley et al., 2012): “The fact that these new layers can be accessed with **consumer-level mobile devices** means that they offer a uniquely open way to enrich environments and offer multiple, flexible learning opportunities.”

(Specht, Ternier, & Greller, 2011) ähnlich: “The introduction of augmented reality applications to smartphones enabled new and mobile AR experiences for everyday users.”

***Geschichte von AR hier?***

(Lamantia, 2009): “While researcher **Tom Caudell coined the term augmented reality in 1992** , the functional and experiential concept originated with the head-up instrument displays and targeting devices airplane manufacturers created for military pilots shortly after World War II.”

### Definitions and taxonomies

(FitzGerald et al., 2013): Definitionen zunächst grafisch fokussiert war (“early research into the use of AR as a primarily graphical display”)

(Azuma, 1997): 1. Combines real and virtual

* 2. Is interactive in real time
* 3. Is registered in three dimensions
* -> Keine 2D Overlays (Text scheint zu widersprechen - 2D Overlays okay, solange sie an Elemente im Raum gebunden sind?)

Kontrast (Azuma et al., 2001):

* combines real and virtual objects in a real environment;
* runs interactively, and in real time;
* and registers (aligns) real and virtual objects with each other.

(Chandler & Munday, 2011): "Vision technologies that superimpose a computer-generated object on an image of a real-world scene."

(Milgram & Kishino, 1994)erwähnen Möglichkeiten von Audio, Haptic, Vestibular AR („**haptic AR can almost be considered the natural mode of operation** in this sense. **Vestibular AR** can similarly be considered a **natural mode of operation”).** (Benko, Holz, Sinclair, & Ofek, 2016) (NormalTouch und TextureTouch) als Beispiel für mögliche Haptic-Anwendung, auch wenn für VR angelegt

(Durlach & Mavor, 1995), (Ternier, De Vries, Börner, & Specht, 2012)(Audio VR)

(Ternier, De Vries, et al., 2012) Begründung: “Just like a user should - while driving a car - use sight as much as possible to drive, we believe that with location based learning, a learner’s eyes must be primarily used to examine the environment. ARLearn therefore builds on hearing to support location-based learning through mobile phones.”)

* (Azuma et al., 2001): “**AR can potentially apply to all senses**, including hearing, touch, and smell.”

(Azuma et al., 2001): “Certain AR applications also require removing real objects from the perceived environment, in addition to adding virtual objects. For example, an AR visualization of a building that stood at a certain location might remove the building that exists there today. Some researchers call the task of removing real objects **mediated or diminished reality**, but we consider it a subset of AR.”

(Specht et al., 2011):”We find these definitions [Nicht Azuma] **too generic and in direct conceptual conflict with closely related systems such as context-aware or immersive systems, mixed reality, and personalized adaptation.** For the purpose of this article, at least, we therefore want to specify augmented reality as **a system that enhances a person’s primary senses (vision, aural, and tactile) with virtual or naturally invisible information made visible by digital means** (…)where ‘view’ also includes other primary human senses.”

(Milgram & Kishino, 1994): Spectrum

Milgram aber auch: “[AR] refers to all cases in which the display of an otherwise real environment is augmented by means of virtual (computer graphic) objects.”

(Milgram & Kishino, 1994): “An (approximately) three dimensional taxonomy is proposed, comprising the following dimensions: **Extent of World Knowledge** ("how much do we know about the world being displayed?"), **Reproduction Fidelity** ("how 'realistically' are we able to display it?"), and **Extent of Presence Metaphor** ("what is the extent of the illusion that the observer is present within that world?")”

Chronologisch ordnen?

Milgrams Inspirationen/Grundlagen:

(Sheridan, 1992) (Faktoren für Presence):

* “Extent of sensory information
* control of relation of sensors to environment
* ability to modify physical environment

(Robinett, 1992) (synthetic experience) (“a taxonomy for classifying systems that incorporate an HMD”): Klassifizierung nach causality, model source, time, space, superposition, display type, sensor type, action measurement type, actuator;

Klassifizierung AR:

* Causality: Transmit
* Model source: Scan
* Time: 1-to-1
* Space: Registered
* Superposition: Merge
* Display: HMD
* Sensor: FLIR (forward-looking infrared)
* Action Measure: -
* Actuator: -

(L. Johnson et al., 2011): ”Augmented reality (AR) refers to the addition of a computer-assisted contextual layer of information over the real world, creating a reality that is enhanced or augmented.” -> Sehr allgemein

(Wetzel, Mccall, Braun, & Broll, 2008) *stellt in Frage, ob The Eye of Judgement AR ist.* ”One of the **biggest weaknesses** of The Eye of Judgment is the fact that it might not be a “true” Augmented Reality game at all.” – “During [Eye of Judgement], the screen displays the playing field which is enhanced by terrain in each square and other graphical effects. The real playing field is never seen on the screen as it is **completely overlaid by virtual characters and objects”**

(FitzGerald et al., 2013): “working definition of AR that includes the **fusion of any digital information with physical world settings**, i.e. being able to augment one’s immediate surroundings with electronic data or information, in a variety of formats including visual/graphic media, text, audio, video and haptic overlays.”

(Munnerley et al., 2012): “Outside the educational context, **the term has grown to include any actions that augment or expand the physical environment**, whether **viewed through mobile devices or projected onto real surfaces**. There is no need for such augmentation to be limited to the provision of visual information; there are rich opportunities to provide access to alternative visions and vistas and to alternative imaginations with a wide variety of sensory inputs.”

*Abgrenzen von VR etc.*

* Schell (VR and AR: 2016, 2020, 2025): “Technology doesn’t converge, it’s not what it does, technology diverges. So I’m saying, by 2025 we’re gonna have VR things and we’re gonna have AR things (...) because you want them both to be good and to be good they’re gonna need to use different technologies and systems.

### Technology

(Lamantia, 2009): “Throughout augmented reality’s evolution, **continuous technology advancement** has rapidly changed the range of possible interaction models and experience concepts.”

#### Hardware

#### Techniques

(Sutherland, 1968) als erster - “**Eventually we would like to allow the user to walk freely about the room**, but our initial equipment allows a working volume of head motion about six feet in diameter and three feet high.”

((FitzGerald et al., 2013): “Nevertheless, **developers have always aimed to make AR portable**. When **Sutherland** began work on a 3D headset display in the 1960s, he noted that his intention was “to present the user with a perspective image which changes as he moves””)

HMD/HWD (Mobile AR) vs Desktop

(Feiner, MacIntyre, Höllerer, & Webster, 1997) Touring Machine als erstes MARS (Mobile Augmented Reality System (So genannt in (Papagiannakis, Singh, & Magnenat-Thalmann, 2008), aber wahrscheinlich nicht zum ersten Mal), erwähnt auch vorher existierende handheld displays, sieht diese aber anscheinend nicht als Mobile AR: “In contrast to these systems, which use see-through headworn displays, Rekimoto [24] has used handheld displays to overlay information on color-coded objects.”

(FitzGerald et al., 2013): “We focus on the use of augmented reality for mobile learning, in **all senses of the word ‘mobile’**, where the learner is not constrained to a desktop computer at a fixed location and the learning itself may be dynamic and across contexts.”

(Yamabe & Nakajima, 2013) erwähnen (Projector)

Video vs optical (projection erwähnen (ist noch präsent in (Kruijff, Swan II, & Feiner, 2010)))

* (Azuma et al., 2001): “**Another approach for projective AR relies on headworn projectors, whose images are projected along the viewer’s line of sight at objects in the world**. The target objects are coated with a retroreflective material that reflects light back along the angle of incidence. Multiple users can see different images on the same target projected by their own head-worn systems, since the projected images can’t be seen except along the line of projection.”

Location-Based (geolocated/marker-less/gravimetric (L. Johnson et al., 2011)) vs Vision-Based (artefact-based /marker-based) ((Munnerley et al., 2012), (FitzGerald et al., 2013) zitiert ihn, benutzt (zusätzlich?) marker-less/-based) -> Hololens hervorheben als alternativen dritten Ansatz

(Munnerley et al., 2012): “Geo-located AR works on the principle of defining a physical map reference or Point of Interest (POI) and then allowing the creator to add virtual assets (text, 3D and video) onto that POI. When a user, with the appropriate application installed on their mobile device, explores a space the POIs are revealed and the content can be accessed.”  
Ibid: “Artefact-based AR works by tracking physical ‘‘markers’’ or ‘‘patterns’’ located on particular objects. A camera is used to track the marker, which the AR code then uses to display, for example, pre-built objects, animations and interactions. Markers can include barcodes and QR codes, however recent developments in image recognition and mobile technology allow for any image to be used as a marker as long as it is pre-defined in the AR code.”

Marker-based: (You & Neumann, 2001) listen Arten von Fiducials (5.1) (corner features, square shape markers, circular markers, and multi-ring color markers)

Marker, computer vision, outdoor Probleme und Lösungsansätze ((Schall et al., 2009), (Hol, Schön, Gustafsson, & Slycke, 2006))

(Wetzel et al., 2008): “Using GPS in TimeWarp proved to be a problematic choice for example. (...) Marker tracking on the other hand as applied in Interference or The Eye of Judgment is much more stable and a **simple yet often times effective solution.**”

Moderner Vergleich

Hololens speziell?

(Furmanski, Azuma, & Daily, 2002) unterscheiden: “Processing methods can be classified into image enhancement and image understanding techniques. With image enhancement, qualities such as contrast, brightness, and transparency are manipulated to improve visibility of important features or highlights. Image understanding attempts to recognize structures and features with the aim of automatically describing the contents of an image.”

(Azuma et al., 2001): “One category for new developments is enabling technologies. Enabling technologies are advances in the basic technologies needed to build compelling AR environments. Examples of these technologies include **displays, tracking, registration, and calibration.**”

(Sharma, Wild, Klemke, Helin, & Azam, 2016) unterscheidet (Smart glasses): Monocular, bi-ocular, binocular.

* “In the following section, smart glasses are classified in three different categories: **virtual reality, binocular augmented reality, and monocular augmented reality**.”

*Abschnitt zur HoloLens?*

#### Software Frameworks

*Software erwähnen? – Layar, AR Toolkit, Vuforia, früher MORGAN AR/VR Framework / Magic Lens Box* (Wetzel et al., 2008)*)*

(Specht et al., 2011)*: “Scanning a QR-code by means of the integrated camera provides an easy way to launch a URL that starts the game on the smartphone. The URL resolves to an OpenGamaray dimension – an XML document with MIME type ‘application/gamaray-gddf’. Via this MIME type, the Android browser can automatically launch the Gamaray client to render the dimension.”*

(Lamantia, 2009): “In addition to the spate of mobile applications—including **Augmented ID, Wikitude, Layar, Nearest Tube, and the still unreleased TwittARound**—augmented reality is increasingly visible in popular cross-media experiences.”

### Applications

Erwähnen, dass es auch z.B. Militär, Medizin gibt, die Arbeit sich aber nicht darauf richtet

Allgemein: Patterns?

#### Commercial and Industrial

(Schall et al., 2009): „[V]isualization of underground infrastructures, such as water mains and electricity lines” (=Obscured Information Visualization (OIV) (Furmanski et al., 2002))

(Azuma, 1997; Azuma et al., 2001)

(FitzGerald et al., 2013): “recent technological advances have enabled the use of any kind of image defined within the AR technology (e.g. the ‘Aurasma’ mobile phone app [<http://www.aurasma.com>] used primarily for marketing).”

(Munnerley et al., 2012): “Augmented reality has been embraced in the world of **advertising and marketing** for its potential to make additional information available to customers. What started out as a simple marketing device has become away for a company to project its brand image wherever its products are (for example, Smirnoff’s recent use of artefact-based AR centres around limited edition bottles), or to provide additional information or guidelines about products (e.g. Lego’s use of artefact-based AR to provide images of structures that can be made from their kits).”

(Nilsson, Johansson, & Jönsson, 2009): “This paper presents a study where Augmented Reality (AR) technology has been used as a tool for supporting collaboration between the **rescue services, the police and military personnel** in a crisis management scenario.” *(Forest fires)*

Ibid: “The results of the study clearly indicate that the AR system was experienced as a possible future system not only for the task used in the scenario but also for other tasks within the three organisations.”

“One of the most interesting findings in this study was the fact that the participants in most issues gave the AR system an equal or better score than the regular paper map.”

(Tang, Owen, Biocca, & Mou, 2002) *höchstens erwähnen* (“Experimental Evaluation of Augmented Reality in Object Assembly Task”)

#### Education and expertise transfer

(L. Johnson et al., 2011) – Horizon Report 2011: Time-to-Adoption 2-3 years (“likely time frames for their entrance into mainstream use for teaching, learning, or creative inquiry.)

* (L. Johnson et al., 2016) – Horizon Report 2016 Higher Education Edition listet es auch als Two to Three Years.

“While the most prevalent uses of AR and VR thus far have been in the consumer sector, tools for creating fresh applications are becoming even easier to use and more viable in the education sector.”

“While AR has appeared in several previous editions of the NMC Horizon Report, recent advancements in VR technology are bringing about fresh perspectives.”

(FitzGerald et al., 2013): “At a first glance, the shift from low-tech to mobile-tech and to AR may seem merely quantitative: **augmenting/adding to reality has always been a part of outdoor education**, whether it is through informative signposts at a site, costumed re-enactments of historical events, or straightforward on-site tuition by a teacher or parent. **We change our perspectives, understanding and meaning-making of reality** by augmenting it with additional information.”

(Dunleavy, Dede, & Mitchell, 2009): “Three complementary technological interfaces are now shaping how people learn, with multiple implications for K-12 education (Dede 2002).

* “The familiar ‘‘world- to- the- desktop’’ interface”
* “Emerging multi-user virtual environment (MUVE)”
* “Augmented reality (AR) interfaces””

(Azuma, 1997) erwähnen? Besser nur moderne Vergleiche?

(Dunleavy et al., 2009) (Alien Contact)

(Yamabe & Nakajima, 2013): Augmented Reality Go, EmoPoker, Augmented Calligraphy, AR Drum Kit

(Athletik/Physische Abläufe speziell erwähnen, hier können andere eingebunden werden, z.B.: (Soga, Nishino, & Taki, 2011) (Skeletal tracking (Bogenschießen, Visualisierung des Experten) **(Quelle eingeschränkt, also am besten nur am Rand erwähnen)**), (Rahman, Mitobe, Suzuki, Takano, & Yoshimura, 2011))

(Ternier, Klemke, Kalz, van Ulzen, & Specht, 2012) (ARLearn)

(Schmitz, Specht, & Klemke, 2012) (Edu. potential): “For the review we focused on motivational and knowledge learning outcomes. Learning outcomes that relate to manual or physical learning outcomes, e.g. exergames (Lucht et al., 2010; Yang and Foley, 2011) or console games we did not consider, as they have a different didactic approach. (…) Due to the educational focus of our analysis, we excluded any study focusing at technology aspects, such as the study on ‘The Eduventure’ by Ferdinand et al. (2005) or the ‘Museum Scrabble’ by Yiannoutsou et al. (2009).”

(Dunleavy, 2014): “A review of the literature reveals the following three design principles as instructive: 1. Enable and then challenge (challenge): 2. Drive by gamified story (fantasy); and 3. See the unseen (curiosity).”

**Wichtige Übersichten**: (FitzGerald et al., 2013) (“We make two important contributions to the field: a discussion of underlying pedagogies associated with the use of AR; and a taxonomy that classifies different aspects of mobile AR for learning in outdoor situations.”), (Bower et al., 2014), (Radu, 2014)

FitzGerald et al. Taxonomy:

* + *Project*
  + *Device or Technology*
  + *Mode of Interaction / Learning Design*
  + *Method of Sensory Feedback*
  + *Personal / Shared Experience*
  + *Fixed/Static or Portable Experience*
  + *Learning Activities or Outcomes*

(Dede, 2009): Immersive Learning (Referenziert von (Ternier, Klemke, et al., 2012) ((Brown & Cairns, 2004) könnten erwähnt werden, ist aber fragwürdig (auch weil Ternier das gleiche macht)))

(Bower et al., 2014) kritisiert Ansätze: “In the vast majority of instances described above, Augmented Reality is being used by educators to provide students with pre-packaged learning experiences. This can lead to the situation where Augmented Reality only develops lower order thinking skills by supporting understanding and application, without encouraging higher order integrative thinking skills such as analysis, evaluation and creation.”

(Bower et al., 2014) schlägt stattdessen Design als Alternative vor (und gibt Beispiel dafür): “The students, accompanied by their teachers, were invited to select a sculpture of their choice from the University Sculpture Park and then, using the Aurasma Augmented Reality platform (http://aurasma.com), design and create an Augmented Reality overlay that would be triggered by the sculpture. These Augmented Reality designs could then be used by visitors to the sculpture park so as to enhance their artistic experience.”

(Bower et al., 2014): “Augmented Reality technology is advancing so rapidly that educational research has not been able to keep pace. Future research needs to move beyond Augmented Reality as a novel learning technology to examine learning and teaching issues of import.”

#### Augmented reality games

(Wetzel, 2013): “The advance of modern smartphones has finally made it possible to develop such games outside the realm of research and for the first time a large base of potential users can be reached to make such games economically feasible (at least in theory). This rather young strain of game development has however not yet formed a cohesive and structured understanding of what makes these games fun to play, how they function and what needs to be taken into consideration when designing, developing and staging them.”

(Wetzel, 2013): “Terms with similar definitions are Location-based Games (which require spatial change) [20] or Pervasive Games (which do not necessitate technology) [17]. All three terms are often used interchangeably, and the majority of games from each group arguably also belongs to the other two.”

*(Full definition of location-based and pervasive games?)*

(Wetzel, 2013) gibt Beispiel (Füllmaterial), unter anderem Geocaching *(Passt das in einen strikten AR-Bereich?)(FitzGerald sieht es wohl nicht so (sagt es nicht explizit))*

(Wetzel, 2013): “Commercial games which fully exploit the power that modern smartphones enable are still few and far between with Shadow Cities and Ingress perhaps the only two with a large player base. This lack of successful games is on the one hand certainly caused by the aforementioned complications concerning the development of MMRGs, but arguably also because the games are still relatively new and therefore knowledge is lacking about how best to design and develop these games, what pitfalls and common errors to avoid and how to best engage players.”

(L. Johnson et al., 2011): “Augmented reality is an active, not a passive technology” -> Geeignet für Games

* (FitzGerald et al., 2013): “It is not enough to state that AR consists of availability or presence of digital media within a particular location, as this could encompass passers-by playing music on their mp3 players as they travel through that environment.”

*Trennung zwischen akademisch und kommerziell, Edugames erwähnen (auch oben schon)*

*Eye Toy als erstes kommerzielles? (Zitat* (Wetzel et al., 2008)*)*

*Pokemon Go*

(Dunleavy, 2014): Dino Dig (“Although the main purpose of Dino Dig was to entertain, these same design principles of enabling and then challenging could be used in an AR experience with specific learning objectives.”)

(Antonaci, Klemke, & Specht, 2015): “[L]ittle is known on how to systematically apply game-design patterns to augmented reality.”

(Wetzel, 2013) proposes patterns for Mobile Mixed Reality Games: “While on the one hand the language covers direct game mechanics and therefore game design considerations, it also aims to provide similar for other aspects of mobile mixed reality games, namely authoring, content creation, interfaces, orchestration as well as testing and logging. Eleven patterns based on these aspects are described in more detail.”

Ibid (Struktur für Pattern): “Name, Categories, Problem, Solution, Examples, Description, Effects, Connections”

(Wetzel et al., 2008): “When playing an AR game, the player needs to be equipped with **appropriate hardware** [6]. In addition to a computer, this hardware often involves technologies for detecting the position and orientation of the player or other game entities. Some games also require communication mechanisms that enable team play or data sharing.”

(Wetzel et al., 2008): “In addition to games developed within research groups, there exists a small amount of commercially available AR games. The first was **Eye Toy®**.” ***DIESER TEIL KÖNNTE AUCH IN SENSORS.***

(Wetzel et al., 2008) *vergleicht 2 selbst entwickelte Spiele und The Eye of Judgement (PS3).(Eye of Judgement=AR??)*

*Can You See Me Now? (Referenziert in* (Lundgren & Björk, 2003)*)* ”features two kinds of players: some play online using avatars, moving the avatars across a map of the city while other players roam the actual city, chasing the avatars using handheld computers (PDAs) that inform them about the avatars’ whereabouts.”

(Ishii, Wisneski, Orbanes, Chun, & Paradiso, 1999): PingPongPlus nicht nur als Erweiterung, sondern Transformation des Grundspiels (versch. Spielmodi): “We have designed and implemented over a dozen different application modes on the PingPongPlus table.”, Beispiel Water Ripples Mode, Painting mode, …

(Specht et al., 2011): Locatory (Weiterentwicklung Memory)

### Outlook

#### Possibilities

(Dunleavy, 2014): “This ability to scaffold and support positive interdependence to accomplish an objective situated within a physical space is the most frequently reported affordance of AR (Dunleavy, Dede, & Mitchell, 2009; Facer, Joiner, Stanton, Reid, Hull, and Kirk, 2004; Klopfer and Squire, 2008; Squire, 2010; Perry et al., 2008; Squire, Jan, Matthews, Wagler, Martin, Devane and Holden, 2007).”

(Robinett, 1992) sieht großen Einfluss auf Gesellschaft voraus: “There will be many databases registered with the real world and able to be superimposed onto it, for example, labels, maps, notes to specific people, diagrams, paths, grafitti, as well as the actions from earlier times recorded in the experience database. It will be a matter of choice which, if any, of these overlays are viewed by each human at any given moment.”

(Dunleavy et al., 2009):”**Unique affordances of AR** include the greater fidelity of real world environments, the ability of team members to talk face-to-face with its bandwidth on multiple dimensions, and the capacity to promote kinesthetic learning through physical movement through richly sensory spatial contexts.”

(Dunleavy et al., 2009): “One of the more intriguing findings from this study is the documented engagement and motivation of students who had previously been disengaged and disinterested in school. Across sites, teachers reported a significant difference in the behavior and engagement of students during the AR implementation as compared to their normal classroom behavior.”

(Schmitz et al., 2012) -> Patterns und Einordnung motivational effects, cognitive effects. ABER: „ The studies we reviewed did not explicitly focus on this but on a set of diverse patterns embedded in the games. Therefore, **the impact of one particular pattern on knowledge gain is difficult to determine.”**

(FitzGerald et al., 2013) et al. (über (Luckin & Stanton Fraser, 2011)): “The study [Luckin & Stanton Fraser] identified other positive aspects of AR, including **ease of use by young children, fun factor, flexibility across age groups and subject domains, ease of use in reference to installation/mobility of hardware, and the immersive and engaging nature of 3D AR visualisations.**”

(Dede, 2009): “Studies show that immersion in a digital environment can enhance education in at least three ways: **multiple perspectives, situated learning, and transfer.** Further studies are needed on the capabilities immersive media offer for learning, on the instructional designs best suited to each type of immersive medium, and on the learning strengths and preferences these media develop in users.”

“Many academically **low-performing students do as well** as their high performing peers in River City, especially on performance-based measures (...).”

#### Limitations

(Azuma et al., 2001): “**Problem areas in AR displays.** See-through displays don’t have sufficient brightness, resolution, field of view, and contrast to seamlessly blend a wide range of real and virtual imagery. Furthermore size, weight, and cost are still problems.”

Ibid: “We’ve grouped the major obstacles limiting the wider use of AR into three themes: t**echnological limitations, user interface limitations, and social acceptance issues.**”

(Kruijff et al., 2010) (“created with a visual processing and interpretation pipeline in mind.”): “We organize issues into ones related to the **environment, capturing, augmentation, display, and individual user differences.” ->** Genauere Klassifizierung auch in Research Diary

(Antonaci et al., 2015)

(Furmanski et al., 2002)(Interfaces überdenken)

(Dunleavy, 2014): “One of the most frequently reported AR design challenges is preventing student cognitive overload during the experience” (+Quellen);

Ibid: “The mobile device as a lens rather than a screen is a critical design metaphor as **several studies have documented that students have the tendency to become fixated on the mobile device rather than observing the environment** (Dunleavy et al., 2009, Dunleavy & Simmons, 2011; Perry et al., 2008; Squire, 2010). While location-based and vision-based AR can provide powerful and compelling experiences, **it is critical that designers do not create experiences where the technology becomes a barrier to the environment. Rather the technology needs to drive the students deeper into the authentic observation and interaction** with the environment and with each other if AR is to grow beyond a novelty technology.”

(Dunleavy et al., 2009): “However, while the AR simulation provided potentially transformative added value, it simultaneously presented unique technological, managerial, and cognitive challenges to teaching and learning.”

(Dunleavy et al., 2009): “As students navigated through the game space, they were frequently observed ignoring the physical space around them to focus exclusively on the data being presented via the handheld. The research team recorded multiple examples of students being **so engaged in the game environment that they lost track of their real environment.** Beyond the obvious safety concerns related to students ignoring their environment while walking in an urban setting, **this engrossment could actually be counterproductive** if the AR simulation is designed to incorporate the physical space into the learning experience.

* (Ternier, De Vries, et al., 2012) sehr ähnlich (über andere Quelle): “The Locatory app absorbed all of the attention of the users, which might lead to dangerous situations. While playing the game, observers had to highlight the danger of cars entering and leaving the campus. We found that the way users perceived the game environment relates to tunnel vision.”

(Dunleavy et al., 2009) erwähnt Wetter als Störungsfaktor ((FitzGerald et al., 2013): “Top-of-the-range geolocation systems are (...) very expensive: cheaper tools are only accurate to several metres. Their accuracy can be further degraded by **local environmental conditions** (...).” “Other concerns include ensuring the screen can be read in bright sunlight and that the device can function in the rain or after being dropped.”)

(FitzGerald et al., 2013): Einschränkungen von GPS: “**GPS requires line of sight** for satellite communication and so cannot be used indoors with any great accuracy (…).“ (Ternier, De Vries, et al., 2012; Ternier, Klemke, et al., 2012) ähnlich (Auch draußen durch Infrastruktur beschränkt) in Florenz.

(Dunleavy et al., 2009): “The findings from this study emphasize how engaged students become simply by using similar tools to learn. While this use will continue to be a motivating factor regardless of content due to the inherent novelty effect, we can safely predict that this **novelty engagement will fade as the students become accustomed** to this method of learning.”

(FitzGerald et al., 2013): “One of the most sensitive issues relates to **knowledge of a user’s location**. This is a basic requirement of geolocated AR, but may be off-putting for users who are not aware exactly what data is being collected or who are wary of being tracked or targeted by companies which provide **personalised marketing** (Hamilton, 2012).”

* (Wetzel et al., 2008) ähnlich (über Games allgemein): “When players encounter AR games for the first time they are typically impressed, enjoy playing them and have ideas for other AR games. However, this observation does not mean that all AR games are “good”, rather it is often related to **the experience of the new and novel technologies**.”

(Julier et al., 2000): “If a graphics-based AR system is to be effective, care must be taken to ensure that its display is not cluttered with too much information.” -> Lösungsansatz: Filtertechnik.  
“An informal domain analysis of our application scenario suggested to us that the filtering mechanism should take into account the following properties:

* Users will perform a broad range of tasks, from maintaining general situational awareness of their environment, to searching for specific objects, to attending to a specific set of objects involved in an activity.
* Any object, of any type, at any point in time, can become sufficiently important that it must be able to pass the filtering criteria.
* Certain objects are important to all users at all times.
* Certain objects are important to all users whenever they are performing a particular task.
* Some objects (such as the way points that define a route) are only important to the activities of a particular user.
* All things being equal, the amount of information shown to a user about an object is inversely proportional to the distance of that object from the user. (...)”

(Feiner et al., 1997) ähnlich: “Labels seen through the headworn display are grey, increasing in intensity as the approach the center of the display.The one label closest to the center is highlighted yellow.”

(Feiner et al., 1997): “Although we feel that it provides a good testbed environment, there are many technical issues that will need to be addressed for commercial versions of such systems to become practical: Quality of displays. (...) Quality of tracking. (...) Loss of tracking.”

(Ishii et al., 1999): “We used a Mitsubishi LCD projector LVP-G1A for the experiments, but the brightness of this projector was not enough. To see the graphics on the surface of ping-pong table, we had to darken the room, making it difficult for human eyes to track the ball.” -> Problem bei allem mit Projektion, also auch optical see-through HMDs

(Specht et al., 2011): This technology is also related to one of the most researched areas in AR, the **registration problem** (Bimber & Raskar, 2005), which is the challenge of linking the real-world perception of a mobile AR user and the presentation of the augmentation layer. Thus, the registration problem is closely linked to what we refer to as synchronization.”

(Lamantia, 2009): “**gaps in the interactions current AR experiences support**. In calling out these missing patterns, I’m speaking primarily to the UX community. The AR community is already hard at work on addressing some or all of these needs.”

* + ***Loner*** (“reliance on single-person, socially disconnected user experiences.”)
  + ***Secondhand Smoke*** (“indirect experience of augmented reality”)
  + ***Pay No Attention to the Man Behind the Curtain*** (“AR experiences that identify people by face, marker, or RFID tag could severely challenge our ability to do ordinary things”)
  + ***The Invisible Man!*** (“AR experiences might take active measures to reinforce social mechanisms such as privacy or anonymity by actively altering the mixed-reality environment”)
  + ***Tunnel Vision*** (“limiting their ability to react to stimuli beyond their narrow, monocular view”)
  + ***AR for AR’s Sake*** (“developing interaction patterns that address these everyday activities is essential”)

## Sensors

### Overview – sensors and actuators

*Frage, ob der Bereich so sinnvoll ist*

(Ishii et al., 1999): Benutzt Mikrophone unter dem Tisch, um Aufprallpunkt des Balls zu bestimmen

EMG (z.B. bei (Rahman et al., 2011))

(Schmitz et al., 2012): “By now, supplementary core technologies, such as Global Positioning System (GPS), portable displays, Radio Frequency Identification (RFID) reader or augmented devices such as the smart phone’s Bluetooth, Infrared or camera, are an integral part of almost any up-to-date mobile device.”

(Wetzel, 2013): “Locationing technology utilizes a wide **variety of sensors** like GSM cells, GPS, fiducial markers, natural feature tracking, NFC/RFID as well as WiFi and Bluetooth-based proximity sensing”

(FitzGerald et al., 2013): “**Recent advancements in GPS and networks** have enabled location accuracy to within 5-10 metres for single-point receivers (Ordnance Survey, 2012); carrier positioning accuracy (or ‘survey grade GPS’) improves this to **less than 1cm**.”

(Sharma et al., 2016) (WEKIT): “Next, we provide a mapping of high level functions or tasks (associated with experience transfer from expert to trainee) to low level functions such as: **gaze, voice, video, body posture, hand gestures, bio-signals, fatigue levels, and location of the user in the environment.** In addition, we link the low level functions to their **associated sensors.** Moreover, we provide a brief **overview of the state-of-the-art sensors in terms of their technical specifications, possible limitations, standards, and platforms.**

We outline a set of recommendations pertaining to the sensors that are most relevant for the WEKIT project taking into consideration the environmental, technical and human factors described in other deliverables.”

Ibid:“Finally, we highlight common issues associated with the use of different sensors.“

Ibid: “In design synthesis, the product or system is defined in terms of the hardware and software components which together make up and define the system. The result of this phase is the process output in the form of the physical architecture, or the system prototype where each component must meet at least one functional requirement, and any component can support many functions [[3]](https://paperpile.com/c/ufunOV/jxDQ). “

Ibid: “The **transfer mechanisms** include: remote symmetrical tele-assistance, virtual/tangible manipulation, haptic hints, virtual post its, mobile control, in situ real time feedback, case identification, directed focus, self-awareness of physical state, contextualisation, object enrichment, think aloud protocol, zoom, and slow motion. In this section, we decompose the different transfer mechanisms to low level functions and their associated state-of-the-art sensors.”

Ibid – Kinect funktioniert nicht mit anderen

* **Einschränkungen in der Kombination von Sensoren!**
* Hier auch (Ibid): “In the design of a system recombining the various different sensors identified above (all using different data rates and different standards for storage and communication), several notable challenges arise:
  + Compatibility and support of Unity development engine across different hardware sensors
  + Support of sensors across different operating systems and programming platforms
  + Compatibility of the different hardware drivers associated with the sensors.
  + Interference due to, e.g., noise generated by sensors.
  + Local and efficient storage of raw and processed data of the various sensors.
  + Synchronization of data owing to different data rates of the sensors (e.g., EEG, Augmented reality glasses, microphone).
  + Compatibility of the communication standards and protocols (for instance, Bluetooth, and WiFi) and their data transmission range.
  + The computational complexity and processing load needed for processing the data associated with different sensors.
  + Design of the WEKIT capturing system that integrates all the sensor hardware as a wearable system.”

Jesse Schell – Design Outside the Box: “Sensors are what’s happening now”

“There’s gonna be sensors everywhere, detecting so many things in your life, and these things are gonna be able to be used for gameplay”

“We’re before too long gonna get to the point where every soda can, every cereal box is gonna be able to have a CPU, a screen and a camera on board it, and a wi-fi connector so that it can be connected to the internet”

### Sensors in games

(D. M. Johnson & Wiles, 2003): “With less cognition required for remembering or finding input commands, the user is better able to achieve concentration and engagement, and thereby flow, when completing the task.”

(Lundgren & Björk, 2003) ähnlich: “An alternative to everyday input devices such as keyboards, mice, joysticks, etc. is the use of sensors to collect data. This makes the system more autonomous, and can free the user from tedious input tasks (…).

(Lundgren & Björk, 2003): “Sensors can for example be used to detect presence of, or changes in, light, sound, electromagnetic fields, ultrasound, bending, acceleration, proximity, pressure, or movement. Of special interest in this context are RFID (Radio Frequency ID) techniques which can read and change digital data”

(L. Johnson et al., 2011) (Horizon Report): “Thanks in part to the Nintendo Wii, the Apple iPhone and the iPad, many people now have some immediate experience with gesture-based computing as a means for interacting with a computer. The proliferation of games and devices that incorporate easy and intuitive gestural interactions will certainly continue, bringing with it a new era of user interface design that moves well beyond the keyboard and mouse.”

***Kinect!***

(Zhang, 2012): “Kinect was launched on 4 November 2010. A month later there were already nine pages containing brief descriptions of approximately 90 projects, and the number of projects posted on KinectHacks.net has grown steadily.”

(Zhang, 2012): “The Kinect sensor incorporates several advanced sensing hardware. Most notably, it contains a depth sensor, a color camera, and a four-microphone array that provide full-body 3D motion capture, facial recognition, and voice recognition capabilities.”

*Ansprüche: “*The innovation behind Kinect hinges on advances in skeletal tracking. The operational envelope demands for commercially viable skeletal tracking are enormous. Simply put, skeletal tracking must ideally work for every person on the planet, in every household, without any calibration.”

(Bauer, Wasza, Haase, Marosi, & Hornegger, 2011): Kinect in Radiation Therapy

(Xu et al., 2009): EMG + 3D Accelerometer in virtuellem Rubik’s Cube

(Lundgren & Björk, 2003): ***Biofeedback Games:*** “These games use **input from biosensors** attached to players to influence the game, meaning that body control is a critical element of the game. Examples include Brainball [11], where players’ brainwaves guide a ball towards the opposing goal, and Relax-to-Win [2], where relaxation is required to win a race

### Sensors in augmented reality

(Papagiannakis et al., 2008): Übersicht.

Hier z.B.: “RFID (radio frequency identification) tags have also been recently used in mobile AR systems. RFIDs consist of a simple microchip and antenna which interact with radio waves from a receiver to transfer the information held on the microchip. RFID tags are classified as either active or passive, with active tags having their own transmitter and associated power supply, while passive tags reflect energy sent from the receiver.”

Auch hier: “The use of inertial sensors such as rate gyroscopes and accelerometers is wide-spread in virtual and augmented reality applications.”

Auch hier: “The complementary nature of visual and inertial sensors has led to the development of a number of hybrid tracking systems.”

“**How to interact with wearable computers effectively and efficiently** is an area of active research. Mobile interfaces should try to minimize the burden of encumbering interface devices. **The ultimate goal is to have a free-to-walk, eyes-free, and hands-free interface** with miniature computing devices worn as part of the clothing”

(Sharma et al., 2016) (WEKIT) kann auch hier nochmals (?) erwähnt werden

(Robinett, 1992): “[The HMD] is not simply a visual display technique, but rather a multisensory display technique (involving vision, the vestibular system, and the proprioceptive system) in which the visuals depicting the surrounding three-dimensional (3-D) virtual world are generated so as to match the user's voluntary head movements.”

(Hol et al., 2006): „Tracking in unprepared environments requires unobtrusive sensors, i.e., the sensors have to satisfy mobility constraints and cannot modify the environment. The currently available sensor types **(inertial, acoustic, magnetic, optical, radio, GPS)** all have their shortcomings on for instance accuracy, robustness, stability and operating speed [14]. Hence, **multiple sensors have to be combined for robust and accurate tracking**.”

Sensor Fusion zur Verbesserung von AR-Genauigkeit (Kalman/EKF erwähnen): (You & Neumann, 2001): Vision + Gyro. Referenziert andere, z.B. (Feiner et al., 1997) (erstes(?)outdoor MARS(GPS+compass+tilt sensor)), (Schall et al., 2009): „fusion of Differential GPS (DGPS) or Real-Time Kinematic (RTK) based GPS with barometric heights and also for an inertial measurement unit with gyroscopes, magnetometers and accelerometers to improve the transient oscillation (…) we additionally apply a visual orientation tracker which is drift-free through online mapping of the unknown environment.”

(Benko et al., 2016) (NormalTouch, TextureTouch, Vibrotactile) als Beispiel für Sensor (Location, Finger Force Sensor (FSR)) + Aktuator – System -> „ [O]n several occasions we observed people trying out our devices when they were not well calibrated (…). To our surprise, people often claimed that the device accurately rendered the surface when in fact it was obviously incorrect.”

(Sharma et al., 2016): “At the moment, there are few solutions available for using **eye tracking with augmented reality glasses**, for example, Pupil labs[[116]](https://paperpile.com/c/ufunOV/Zawg), provide eye tracking add-ons for Oculus Rift DK2, HTC Vive Binocular, and Epson Moverio BT-200. However, there are no eye-tracking solutions available for Microsoft Hololens.”

(Bower et al., 2014): “Future developments in Augmented Reality will undoubtedly include new trigger types **(sound, temperature, smell, voice recognition, etc.)**, more intelligent input recognition **(e.g. more accurate gesture detection** as is already being evidenced by products such as Leap Motion) and increased sophistication of expression types (for instance, **vibration, more complex 3D interactive models, scripts to networked devices** such as printers and lights as outlined by “Internet of Things” proponents).”

(Wetzel, 2013): “[Mobile Mixed Reality] games have certain peculiarities that make them arguably more complex to develop and maintain than traditional videogames (e.g. **reliance on inaccurate sensor data**, close coupling to the real world context they are played in).”

(Wetzel, 2013): “It is fair for a videogame developer to assume that the players have precise interfaces for input (controller, mouse, keyboard, etc.), have perfect view of the screen, good sound equipment as well as a fast and reliable internet connection. None of this is true for MMRGs. **Different sensors have different strengths and weaknesses that completely change the way a game might work.**”

*Abschnitt zur HoloLens?*

(Wetzel et al., 2008) (könnte auch in andere Bereiche passen): “A simple **sound sensor** connected to one of the phones via Bluetooth reacts to playing the magical flute and sends the information to the game server that in turn evaluates the notes.”

(FitzGerald et al., 2013): “smartphones contain an increasingly sophisticated **array of sensors**, enabling AR to become more personally meaningful and situated.”

(Specht et al., 2011): *Kann unsichtbares sichtbar machen -* “**Naturally invisible information**, on the other hand, includes things that the human senses do not register, e.g. **compass orientation, invisible light (infrared, ultraviolet, X-rays, etc.), ultrasound, or barometric pressure**.”

## Design Patterns

### Overview

(McGee, 2007): Führt Patterns zurück auf Architektur, Christopher Alexander speziell

Ibid: “Such Patterns are **precise but flexible design rules** that express a relationship between particular design contexts, forces (psychological, social, or structural constraints), and desired (“positive” or good) features.”

Ibid: “More importantly, there is very little in the literature – beyond Alexander’s initial sketch [2]) – about the process of identifying and articulating the information necessary for a well-formulated Pattern. There seems to be an unspoken assumption that this is a social process of trial and error. Thus, **there is very little in the way of proposals for particular tools or guidelines for creating and refining the content of a Pattern.**”

Ibid: “**[Björk and Holopainen]** explicitly claim that one potential function for their Patterns is “idea generation.” (...) their model of design Patterns differs from the typical “best practice” model (...) for Bjork and Holopainen, “game design Patterns are semiformal interdependent descriptions of commonly recurring parts of the design of a game that concern gameplay” [4]. (...) Specifically, their game design Patterns are largely **descriptive rather than prescriptive** (or rule-like).”

(Wetzel, 2013): “**Design patterns** were first introduced for the use in architectural and city planning contexts [1, 2]. These design patterns ranged from large-scale ideas about how to develop towns and cities in a country to setting-up lively neighborhoods and all the way down to minute details of room construction. Together they formed a pattern language aimed at offering insights and guidelines into how to design for everyday use as well as offering a common ground and vocabulary for discussion.”

(Kreimeier, 2002) -> Björk & Holopainen

(Kreimeier, 2002): (Game design) patterns als “**a shared vocabulary to name the objects and structures we are creating and shaping, and a set of rules to express how these building blocks fit together.**”

Ibid: Funktionen: Communicate, document, analyze

(Wetzel, 2013): “**In game design** (often focused on video game design) patterns have also been proposed [22] and also quite intensively covered [6]. In contrast to software and architecture patterns, these game design patterns follow less of a strict problem-solution approach but rather describe identified game mechanics, their uses, occurrences and consequences.”

(Lundgren & Björk, 2003): Game mechanics als sehr ähnliches Gebiet, schwach definiert: “a concept developed by the game design community.”

Ibid: “A **game mechanic** is simply any part of the rule system of a game that covers one, and only one, possible kind of interaction that takes place during the game, be it general or specific. A game may consist of several mechanics, and a mechanic may be a part of many games.”

Ibid: “Computer game designers also frequently use **mechanics**, or sometimes its **equivalent mechanism**, but the meaning of the term **does not seem to have been strictly defined** within this area – it can be used both in the same way it is used for board games and within technical programming contexts; **overall it seems to be used in its most general sense**.”

Ibid: “Mechanics can be regarded as **a way to summarize game rules**, and are often used to categorize games, e.g. a “trading game” or a “bidding game”. However, mechanics often have **effects not explicitly described**, typically how they affect the experience of the game and the interaction between players.”

Ibid: “Where mechanics describe solutions, patterns denominate problems, methods and solutions.”

Ibid: “However, the **non-academic origin of mechanics** was found to have caused some weaknesses; they were **neither precisely defined nor put in relation to each other** in a structured fashion.”

(Wetzel, 2013): “In summary, these are the core goals of typical pattern languages: Communication (discussion/collaboration), Analysis (representation/standardization), Creativity (outlining/planning), and Improvement (problem solving/prevention).”

Ibid: **“Furthermore they all put the pattern into context with other patterns and talk about their relations to each other.”**

Ibid: “In order for something to qualify as a pattern, it has to have been applied in several examples already. Otherwise one might argue that it does not constitute a real pattern.”

* emergent patterns, established patterns and hidden patterns

### Patterns for Augmented Reality and Augmented Reality Games

(Specht et al., 2011): (Specht et al., 2011): (Specht et al., 2011): “A HUD is the **oldest AR interaction pattern** and was introduced in the 1950s. Using a HUD in the cockpit of a fighter-jet, pilots can read information without having to move their eyes to a special instrument panel.”

(Schmitz et al., 2012) wendet Game Design Patterns für Mobile Games (Wiederum basierend auf Björk & Holopainen) auf (Educational) AR Games an, untersuchen deren Wirkung in AR learning games - Motivational effects, cognitive effects.

“The pattern **Roleplaying** is not part of the revised list by Davidsson et al. (2004). It is part of the original list of Game Design Patterns provided by Björk and Holopainen (2004). However, the pattern seems to be **highly relevant** for the design of AR learning games. We therefore included it in the study.”

(Ternier, De Vries, et al., 2012): “Augmented reality browsers like Layar and Wikitude support filtering dependent on the sensors available on the mobile device. These browsers have implemented a Point Of Interest (POI) browsing interaction pattern, delivering the same experience for every user.”

(Antonaci et al., 2015): Ansatz für Patterns für AR Serious Games. Verweist auf Björk & Holopainen.

“Below some design patterns already identified by the authors of this paper, which take advantage of AR potential, are listed:

• Localization: adding information related to the user’s position and orientation;

• Video recording and view sharing: sharing the user’s view with another user or an expert;

• Synchronous communication: using communication features while performing a task;

• Contextualization: enriching the current view by providing contextual information (e.g. distance to specific points);

• Object recognition: enhancing or enriching an object in the field of vision of the user;

(Wetzel, 2013): Patterns für Mobile Mixed Reality Games. “While on the one hand the language covers direct **game mechanics** and therefore game design considerations, it also aims to provide similar for other aspects of mobile mixed reality games, namely authoring, content creation, interfaces, orchestration as well as testing and logging.”

Ibid: “After considering the components of other established pattern languages, the following structure is proposed as a pattern language for MMRGs: Name, Categories, Problem, Solution, Examples, Description, Effects, Connections.”

(Wetzel et al., 2008): Benutzt damals nicht den Begriff Pattern, hat aber Guidelines for Designing Augmented Reality Games erstellt, die sehr ähnlich sind. “While issues relating to this area have been considered, **to date most of the emphasis has been on the technology aspects**. Furthermore it is almost always assumed that the augmented reality element in itself will provide a sufficient experience for the player. This has led to a need to evaluate what makes a successful augmented reality game.”

* Experiences First, Technology Second
* Stick to the theme
* Do not stay digital
* Use the Real Environment
* Keep it simple
* Create Sharable Experiences
* Use Various Social Elements
* Show Reality
* Turn weaknesses into strengths
* Do not just convert
* Create meaningful content
* Choose your tracking wisely
* (Lamantia, 2009): *Interaction Patterns:*
  + ***Head-Up Display*** (Fixed point of view)
  + ***Tricorder*** (“adds pieces of information to an existing real-world experience, representing them directly within the combined, augmented-reality, or mixed-reality experience.”) (“requires an external device”)
  + ***Holochess*** (“adds new and wholly virtual objects directly into the augmented experience”)
  + ***X-Ray Vision*** (“simulates seeing beneath the surface of objects, people, or places, showing their internal structure or contents.”)

# Development of a framework for sensor-supported augmented reality games

## Conception

(McGee, 2007): “General characteristics of patterns”:

* Operational and precise
* Positive
* Flexible
* Debatable (the Pattern is clear enough to criticize)
* Testable
* End-user oriented

(McGee, 2007): “How do we create new Patterns? The main method sketched by Alexander is roughly as follows. Start by noticing an architectural situation where one feels good. Now, try to identify something architectural that contributes to this good feeling: try to articulate it in the form of an architectural relationship that can clearly be present (or not) in a structure. (...) Once one feels one has identified such a Feature, work to identify the conflicting Forces it resolves. Finally, identify the Context in which it is relevant (...). Finally, test the Pattern empirically by investigating the reaction people have to structures that manifest the Pattern versus those that do not.”

Ibid: ***Grundgerüst: Name, Forces, Feature***

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# Declaration of authenticity

# Appendix