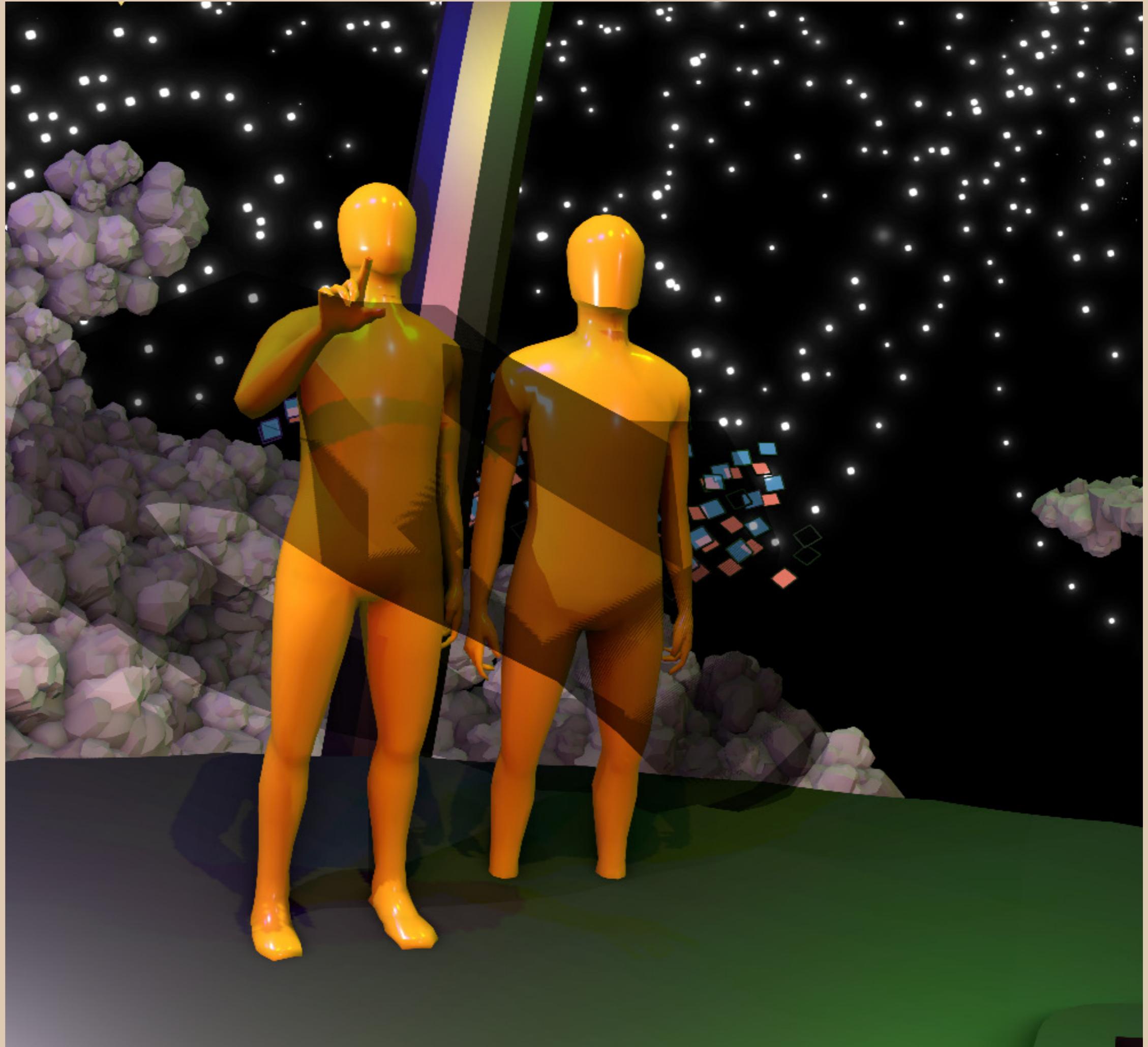


'heavens' The Thing from the Future:

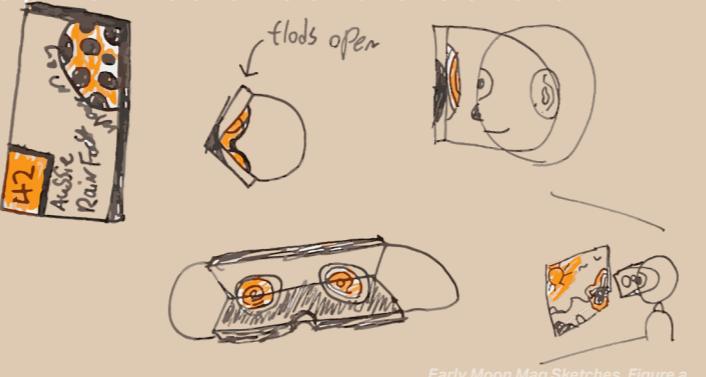
JASON MOISIADIS
18 03 2021 SDES9300
z5352552



Conceptual Explorations

Moon Mag

Moon mag is a virtual reality magazine. Each month a new issue is delivered. Each issue is a self-contained VR headset loaded with a particular experience centred around the natural environment of earth. It's designed to help the inhabitants of luna relax and

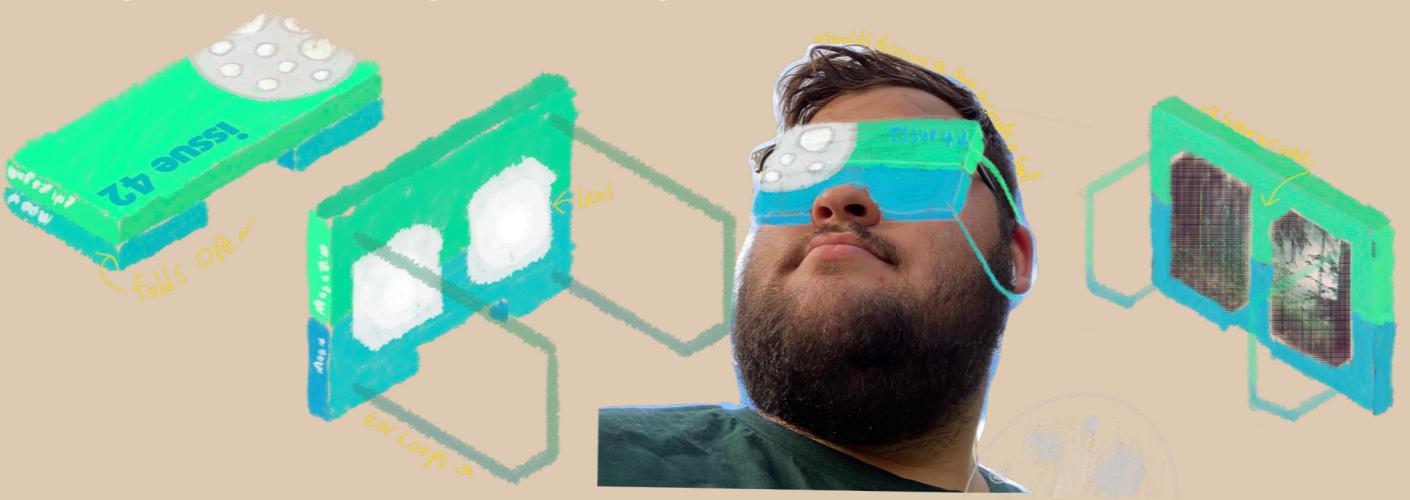


Early Moon Mag Sketches, Figure a

experience a bit of home while stationed on the moon.

Precedent: Playdate

An important piece of Precedent is Playdate, an upcoming handheld console. One of its design innovations is centred around monthly game launches, which are only playable during that particular month. Like event television, the aim is to create a short meaningful experience shared within a small community. This is similar to my Vision for Moon Mag, where each month, the readers go through an adventure together, building



Developed Moon Mag Sketches Figure B



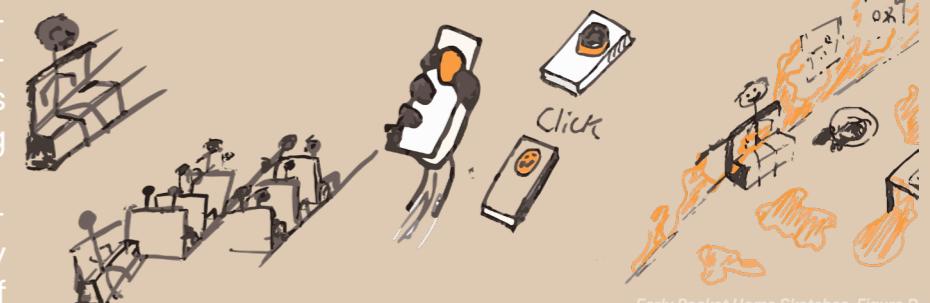
Playdate Marketing image, Figure C

up a sense of community within the reader base and anticipation as they complete the express together and wait for something new.

A weakness of this strategy is onboarding users or readers partway through the month. If it's the end of the month, do they only get 2 days to complete the experience. If they get more time to finish it, what does that do to the event nature of this business model as a whole? Although onboarding is a very import part of the process, this isn't a particularly new problem. Magazines have already dealt with this problem by delivering a whole new separate issue each cycle. Which is the model I want to borrow from in Moon mag, rather than playdates' solution of delivering new software each month overtop of the old content.

Strengths and Weaknesses

Moon mag has a solid connection to the ATOM scenario but lacks a significant connection to the domestic. There is no substantive link to the moon in its conceptional framework;



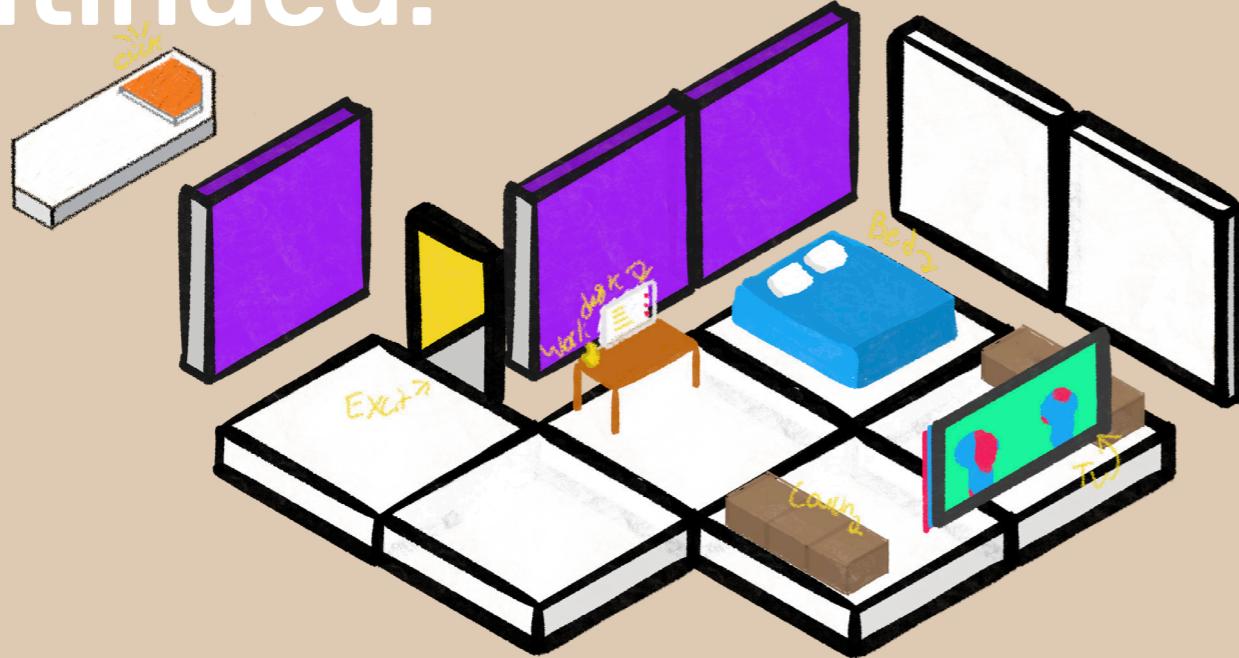
Early Pocket Home Sketches, Figure D

Pocket Home

As mobility continues to grow unhindered, people are being uprooted from their physical place of home at an ever-accelerating pace. Causing large sections of society to have a weak sense of home. It takes a significant investment of time and effort to set up a home with a feeling of warmth (Seamon 2015), and these people aren't able to.

But what if the essence of the home could be taken through your day, though your life, though every move? Pocket Home brings all aspects of the home into the digital world. You access it by pressing one button, and you're immersed into an interactive virtual world that is your home -No headset needed. The device links with your embedded computational unit to block nerve inputs from the outside world as you experience a complete visual sensorium. But when the user gets home, the virtual and physical environments link together to create a seamless transition between both sides of the house. Meaning that when it comes time to move, the bathrooms, kitchen and windows change, but the rest can stay the same. You can have doorways into other loved ones homes and simply walk over regardless of the physical distance. Through this system, you can always be together physically when you're on different sides of the planet.

Explorations Continued:



Developed Pocket Home Sketches, Figure E

Homes are shared through magazines, as you look through articles and images, you can grab them straight from the page and integrate them into your home, or go for a holiday in your own home by home shifting into a cabin in Hobart or a tent in Yosemite national park straight from a magazine.

Precedent: VR Chat

VR Chat contains a similar concept of creating spaces for people to meet together regardless of physical distance within a home-like setting. It opens up an interesting question about how we can shift our physical apprentices to something else in the digital world, and what are its implications? What are our homes' current limitations that could



VR Chat Image Figure F

be changed entirely if we dwelt within them digitally first? Could we form reasonable connections with spaces that are dissimilar to our physical environment, is there significant latitudes within our phycology?

Strengths and Weaknesses

There is an exciting opportunity to solve real problems with families often moving for work or loved ones away on business trips. The solution shifts the burden of creating a Home off of the physical intervention that is a house but doesn't address finding a sense of place within a neighbourhood or a city. The link to Magazine cover as an object is remarkably weak. The use of Technology is definitely futuristic but credibly within current trends in Technology. From investigating VR Chat, there are some opportunities to look into creating a digital-first home.

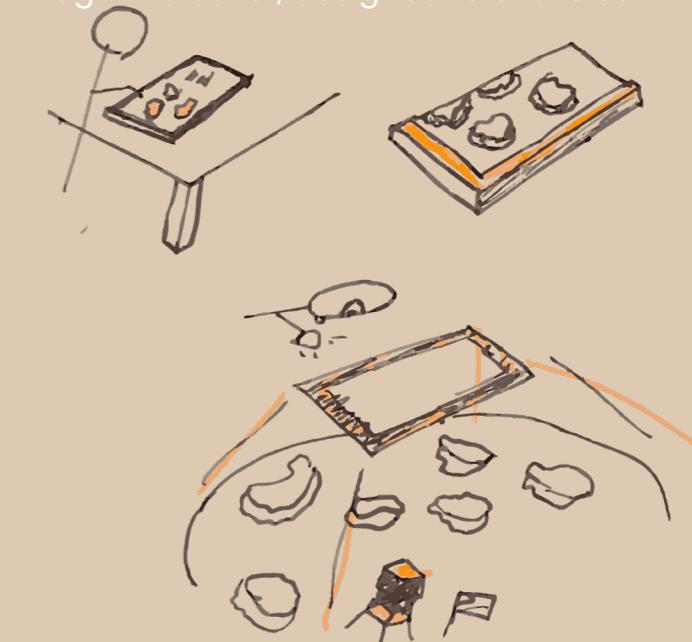
Moon Landing 100 Years

The Year is 2069, and to celebrate the 100th anniversary of the moon landing, National Geographic has decided to publish an interactive cover so that all people to feel the

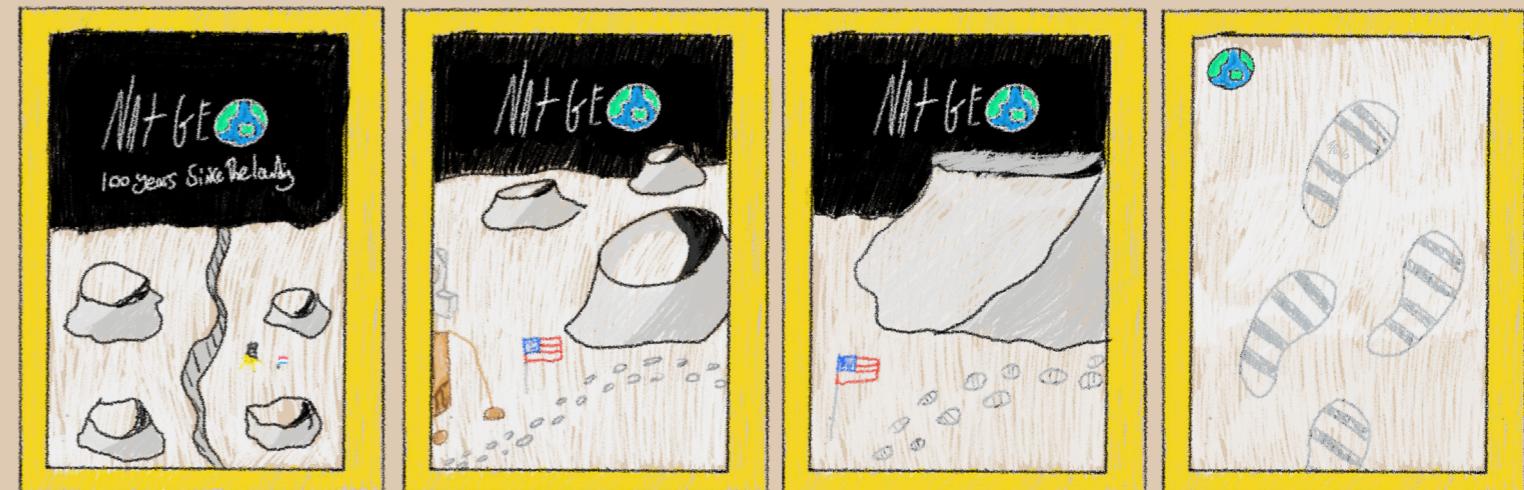
experience other than peaceful exploration; they can spend as much or as little time as needed.

Strengths and Weaknesses

Of all the Concepts, this one has the most substantial connection to the ATOM cards. Being set on the moon, being in the form of a magazine cover, designed to evoke calm



Early 100 Year Moon Landing Sketches, Figure H



Developed Pocket Home Sketches, Figure G

moon and explore its surface. Technologies around simulation and visualisation have advanced to the point that tactile interaction displays are a commodity and sold for the price of a magazine.

The cover allows the reader to crawl on the moon and feel the coarse lunar dust and get a sense of the surface's vastness and its particle brand of natural beauty. Experience the moon first touch by Apollo before the mining boom of the 2040s. There is no object to the

and serenity through non-directed play. Yet, there is no meaningful connection to the domestic; a reader could be experiencing this anywhere without a meaningful change in experience. This is a hard problem to fix without complicating the design's essence, ultimately making this nonviable for future development in its current form.

Resolved Design:

A future:

In the post-pandemic era, there were two main competing trends: nationalistic protectionism and hyper globalism. Over the following 10 years, economic recovery floundered, yet in a unique act of international cooperation, nine quarantine cities were established surrounding international airports. New York' JFK International Airport, Iceland' Keflavík, Paris-Charles de Gaulle, Moscow' Sheremetyevo, Lagos Murtala Muhammed, Dubai' International, New Delhi' Indira Gandhi, Shanghai' Pudong and Sydney' Kingsford Smith were all incorporated. Within each city, a person could travel to another without going through a two-week quarantine. But if they wanted to travel outside a city's zone, a quarantine would be necessary. International travel still occurred outside these cities but became increasingly less popular as the convince and synchronisation possible within Collected Cities Network.

Soon enough, a unified currency system was adopted. In the following years, these cities intentionally drifted away from their nation' identity to create a more homogenised cultural fabric between all the different cities. Eventually, a deep cultural scheme formed between the host nations and these forming city-states as neither party felt at Home within the other; succession was the next logical step and soon the Unified Collected City-States UCCS. Within these cities, the national travel rate increased until most people moved city average every few months. Although the increases in mobility increased each person's access to opportunities around the world and, therefore, their quality of life, it also eroded each person's sense of place. As they move throughout the world, they felt a "sort of lived division or separation between themselves and the world" (Hubbard 2008, p. 3) due to a lack of meaningful physical rootedness. This feeling of Outsideness from their physical environments has been correlated with growing numbers in cases of Anxiety and Burnout from the paucity of Appropri-

ation and Regeneration possible in the new modern Home (Seamon 2015, P. 4-5).

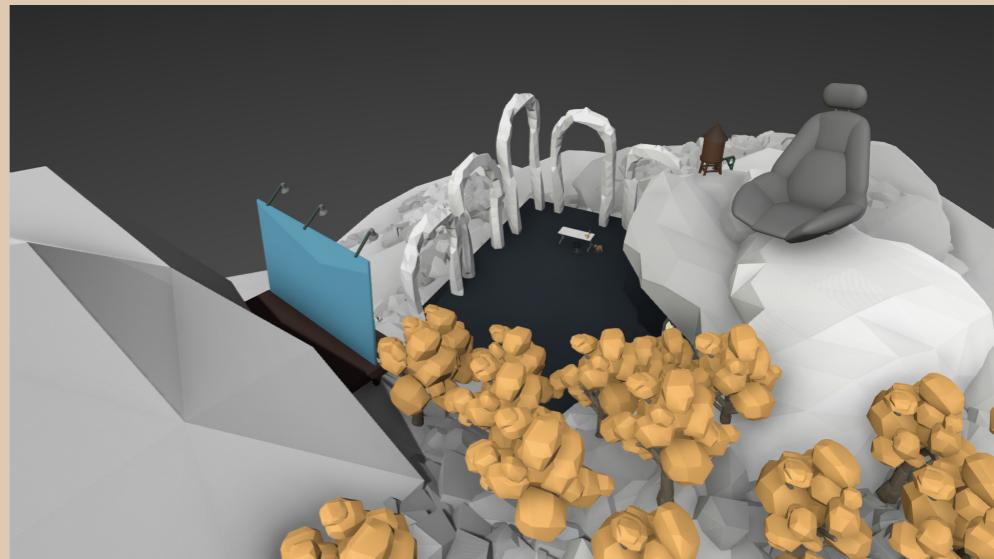
This was a complicated problem for UCCS to solve; their society is ultimately built upon the notion of increasing mobility, yet it also proving to be harmful to their citizens. They decided the only option was to dive more profoundly into advancing mobility. The Real Home Program was developed. Utilising the most advanced human-computer interfaces developed, they started a thirty-year program to move all homes into the digital world.

Each Home was completely customisable by the dwellers. It could be as small or big as needed. It could house thousands of rooms or just one. It could be a log cabin, It could be a kilometre tall skyscraper; Whatever made the dweller feel at Home, the house could be. There was one significant limitation imposed on the Real Home Program. The UCCS had spent many years working to quell any sense of nationalism with each state's natural environment. There were significant worries that allowing these Homes to reside within a particular city or country could reverse the work they had been progressing for nearly 70 years. They decided that the homes should be placed on or within the orbit of the Moon. Which is where the projects' nickname 'heavens' came from. Due to demand, the project was completed within fifteen years. At first, homes were pretty unremarkable; they looked like some god or Crain had come and picked up a house from an affluent suburb and placed it on the Moon. But soon, people became more inventive with what the Home could be dig-

itally. The first innovation was implementing non-euclidean geometries for travel between rooms. Next was different scales within one space. Then the burden of immortality was given to the canine and feline inhabitants of these homes. Next was changing gravity fields between parts of rooms. Then



Draft Home Concept One, Figure H



Draft Home Concept Two, wi



Draft Livingroom, Figure J

'heavens'

rooms became platforms in space then the surface was shifted to partially enclose these homes like a blanket.

Throughout all this change, human phycology was able to cope. Some scientists speculated this was due to the increased level of intimate interpersonal connections possible with linked homes; others said it was creating a world where our lives are wholly mediated and without real connection; more simply remarked that it was a logical subsequent technological adaptation.

Each Home became an exact representation of a persons' identity (Relph 1976, p. 64). A place they could live an existentially authentic life with a community not bound by space and someday not time. During the night, as a dweller walked through the street of whatever city they found themselves in, they always felt at Home when they could look up at the sky and see their Home shiny gently down on them.

Concept Explained:

Because I'm building an Extended Reality Home, I decided to make the Home with a Virtual Design tool called Microsoft Maquette. Within figure (H) and (i), you can see the first iteration of the Home I designed. In essence, it's a home without walls and a roof on the Moon. I implemented what I'm calling a neon-classical atheistic with the marble-esk columns along the living platform's side. I also incorporated natural elements of the autumn trees to help soften the environment. Implement shifting scales with the observation chair. In figure (J), I also played around with the idea of having a home theatre room and what that would look like when you can control all specs of the world. But ultimately, I found this design too abstract with its basic design atheistic and uninteresting with its use of the digital world.

In figure (M), I created a storyboard to model out the interaction with a system like this could look like. The user is taking a High-speed train from Sydney to Melbourne. It's noisy on the train, so they decided they'd like to spend

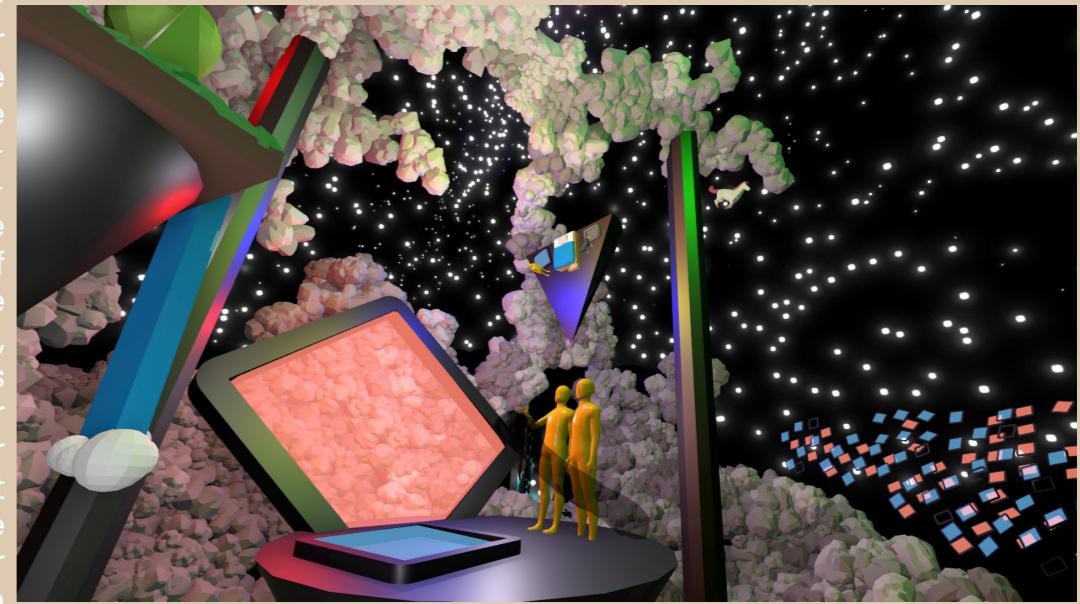
some time at Home. They put on their headset headphones (I drew this before I decided to implement ambient computation as the mediating mode). They're immersed in the part of their Home designed to be a log cabin. They relax in front of a fire and maybe listen to an audiobook. Soon they find some rest and fall asleep, awakening as they approach the station. And then continue their joinery the Melbourne.

In figure (k), you can see the design I settled on for the design on the Home. It is very different to how we can build homes today. The suspended moon matter partially encloses the space, helping to create a sense of appropriating and delineation between where the home starts and the rest of the Moon begins. At the centre is the hallway, which connects rooms and homes together and acts as a front door analogue. Sounding it at various scales are a sample of the other rooms in the house. On

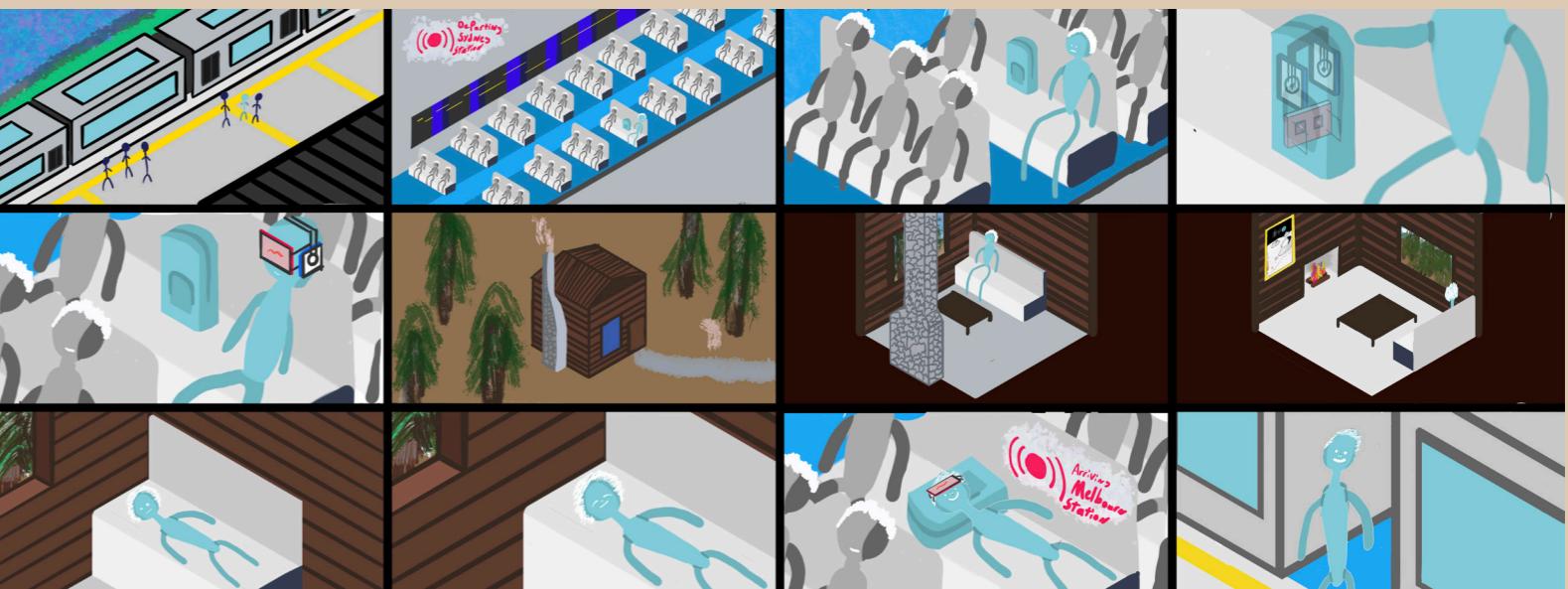
the left, we have the backyard (also shown in figure (p)), a place to relax and play with the dog or swim in the stream. Directly above the Hallway and invited is the library (More



Draft Livingroom, Figure K



Draft Livingroom, Figure L



Draft Livingroom, Figure M

'heavens'

images can be found in the appendix on page F & I). At ninety degrees to the surface and on the right is the bedroom, placed in a somewhat exhibitionist fashion above the hallway. Finally, in the foreground on the right is an observation platform -a place to sit and watch the stars and earth move by. (figure (N) & (Q)) showcase the kind of work that could be done in the at-home studio. (figure (O)) shows a view of the living room.

Strengths and Weaknesses:

My 'heavens' contains a very monolithic view of the Home, removing it from conversation with interventions in its physical setting, such as local shops, cafes and parks. The concept destroys any sense of a physical neighbourhood and knowing neighbours. It views the physical Home as the core factor of creating a sense of at-easeness. Part of this issue is one with the scenario itself. Can you build a dialogue between Home and locality in a culture that requires such an unrealistic amount of travel between cities? Surely with the level of technology presumed, the solution that would be the most logical would be to move the reason for that travel into the digital world and keep the Home and the local community settled. Would such a sedentary society really promote the amount of global cooperation needed to enable that level of mobility? Perhaps this tension is more of an outflowing of the assignments' requirement to be of the domestic, as with anything, a good holistic solution wouldn't be concerned with the one element of the system. Could a compelling Thing from the Future be something that keeps our view of the Home untouched, mediating all other aspects of that Future into submission -Is that too much to demand? Or is this an issue with specula-

tive design; simultaneously, we have to hold close and stagnate the elements of our life-world we believe should be unchanged; while also throwing out other notions that we perceive to be irrelevant or mundane. Can you produce a speculative design that still has a systematic view of its place in society; when we are building a Thing for a community we will be dead for.

I could have also been more faithful to my given object card; my definition of a magazine cover as "A portable package of information and ideas sounding a particular Identity" is a bit of a stretch even for speculative designing.

Conclusion:

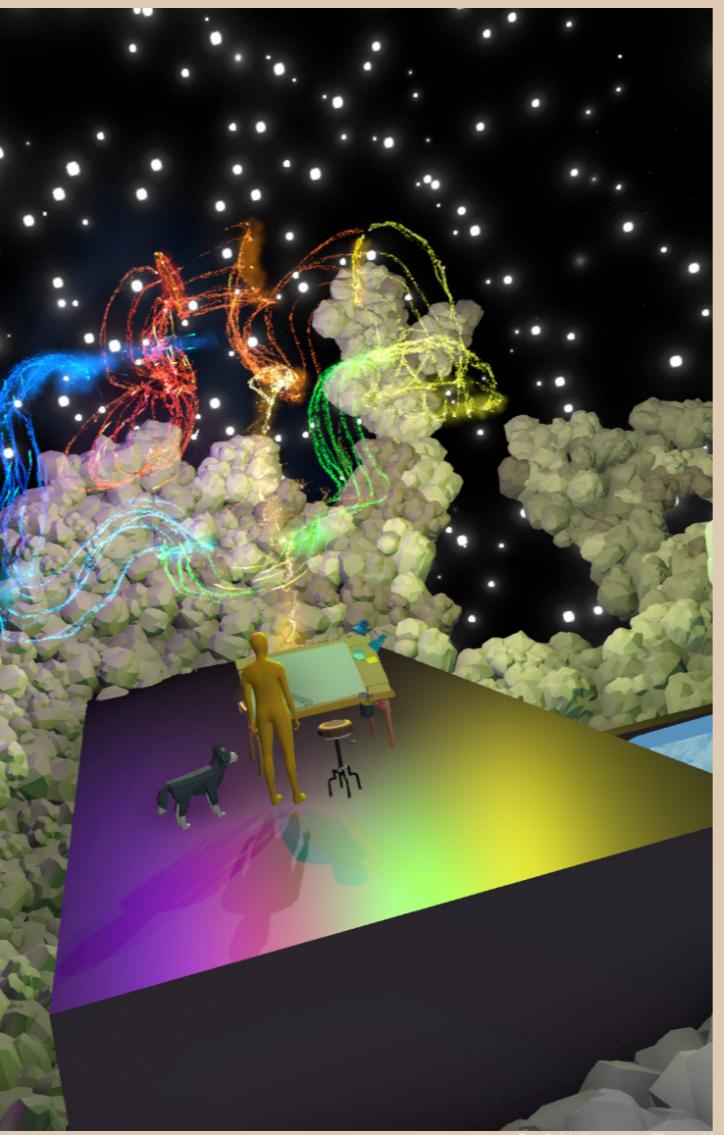
If the game's point is to create a Thing that is interesting and different from what we have today. I think 'heavens'

sits within the umbrella well. It is grounded in current technological trends of Extended Reality and Ambient Computation alongside its view of sustaining a sense of place and Home.

I'll leave you with these words from Seamon "at home...he can be as foolish, negative, or loving as he wishes" (Seamon 2015, P. 5), be loving.



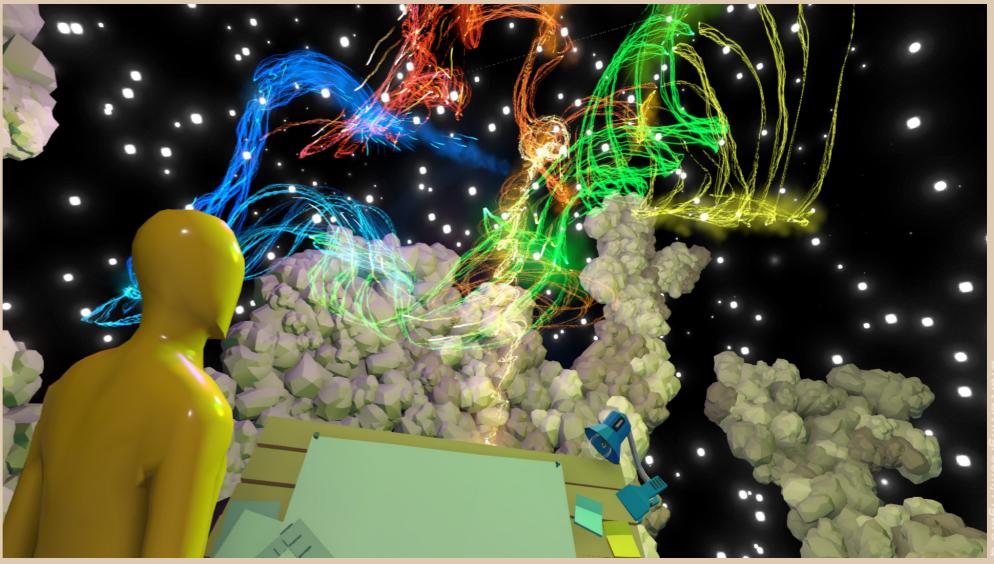
Draft Home Concept One, Figure O



Draft Livingroom, Figure N



Draft Home Concept Two, Figure P



Draft Livingroom, Figure Q

Appendix:

Page A: *Biography of References
and Images*

Page B: *Demo & Presentation Video
Links*

Page C: *Initial Sketches*

Page D: *Developed Sketches*

Page E: *Draft Home Virtual Reality
Renders*

Page F: *Final Home Design Virtual Reality
Renders*

Page G: *Final Home Design Virtual Reality
Renders*

Page H: *360 Home Images*

Page I: *360 Home Images*

Page J: *Draft Storyboard*

Page K: *Final Storyboard*

Presentation Video Link:



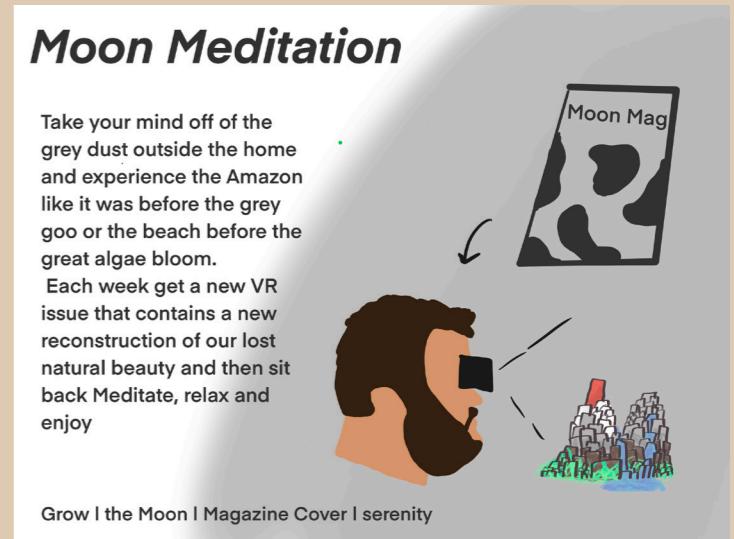
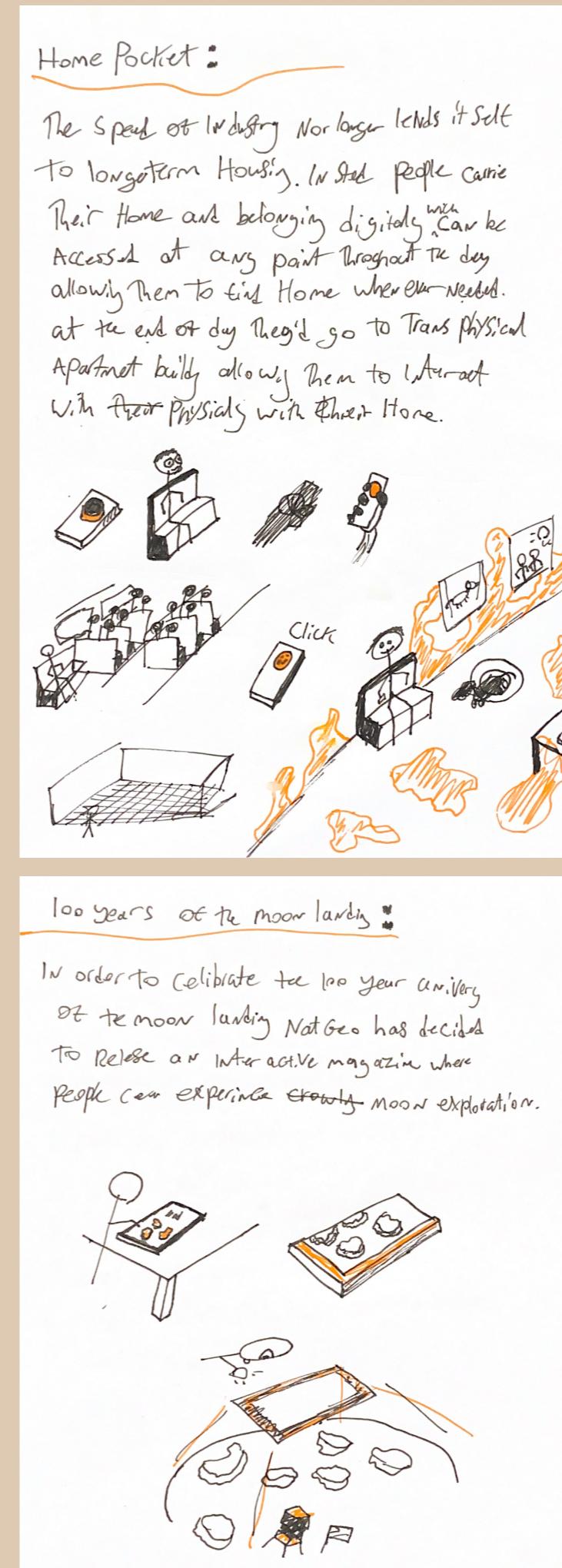
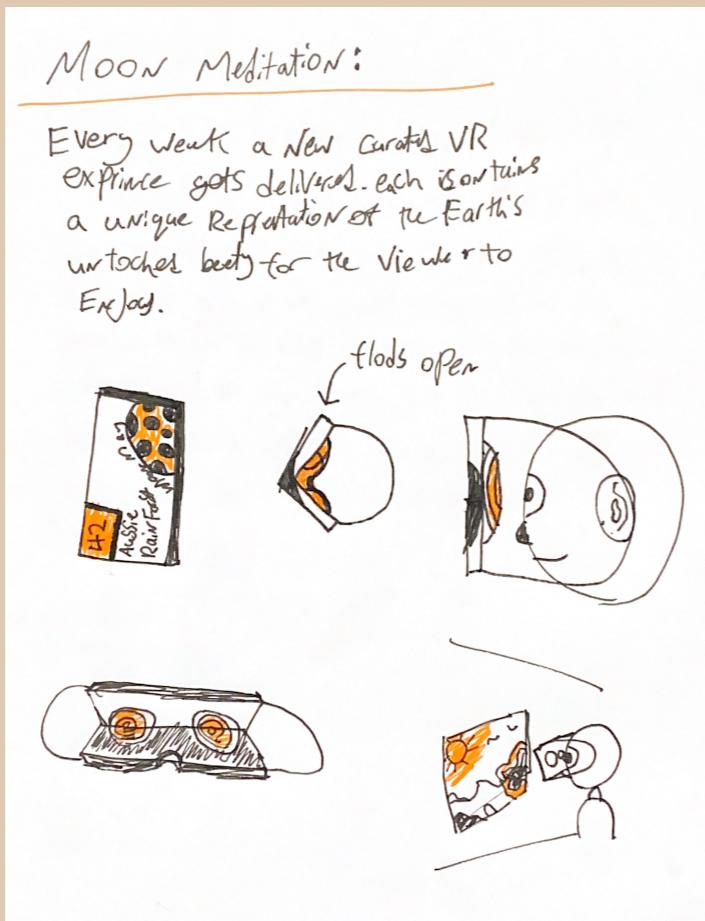
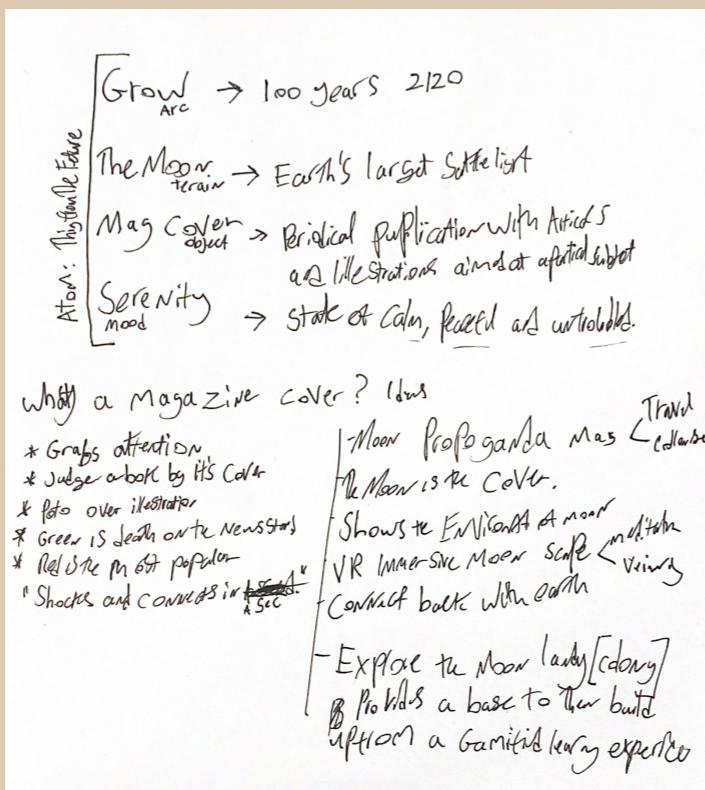
<https://youtu.be/r1qBDthAz9g>

Product Demo Video Link:

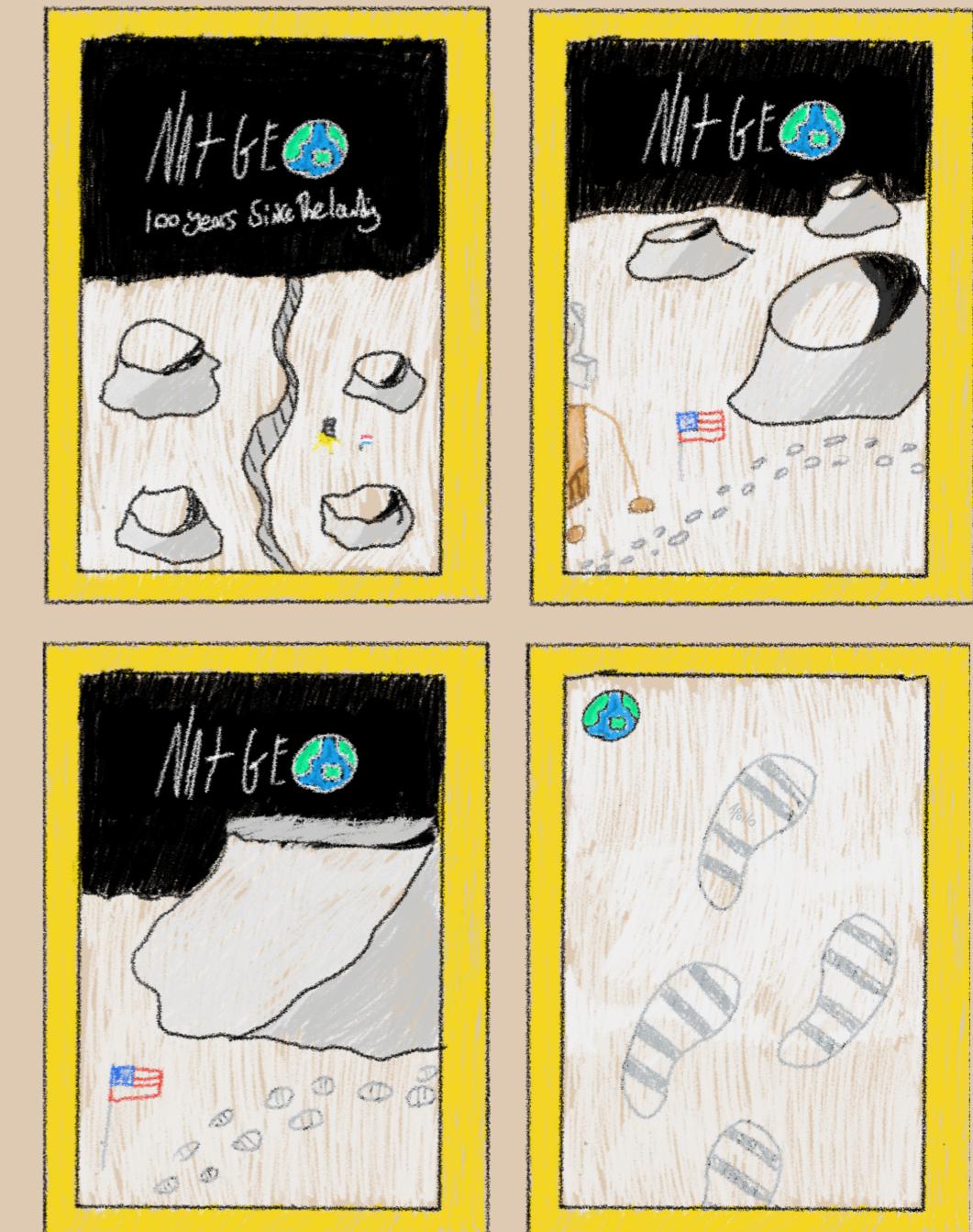
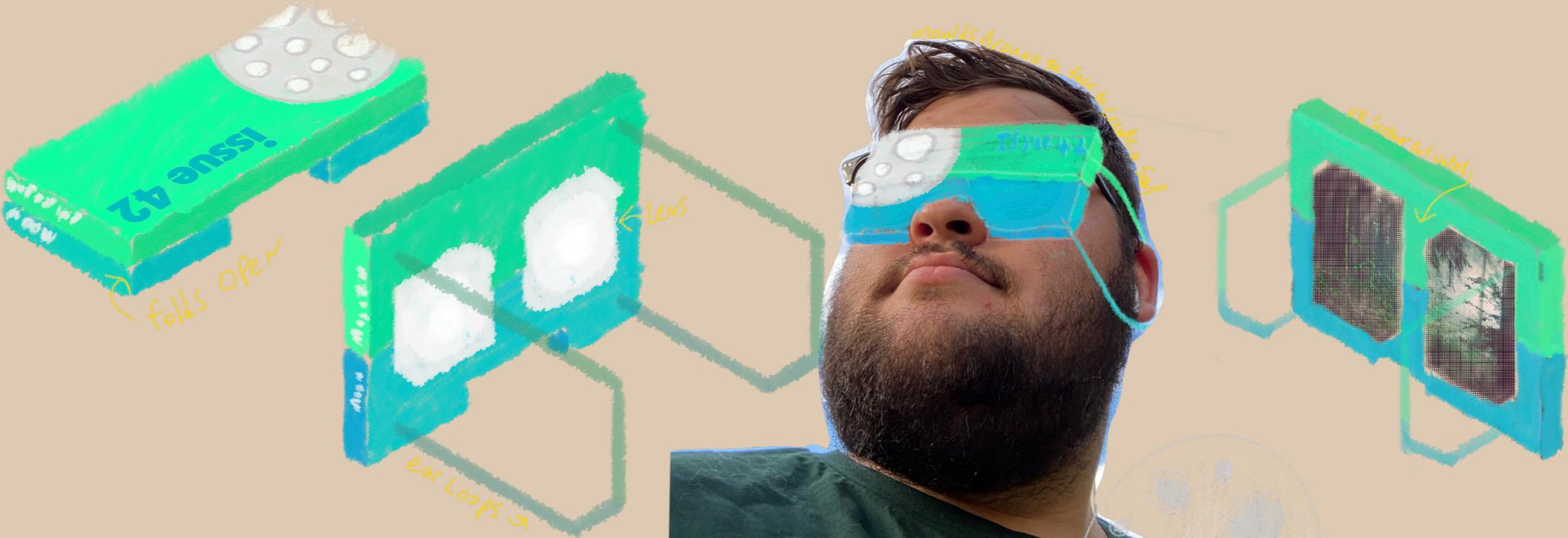
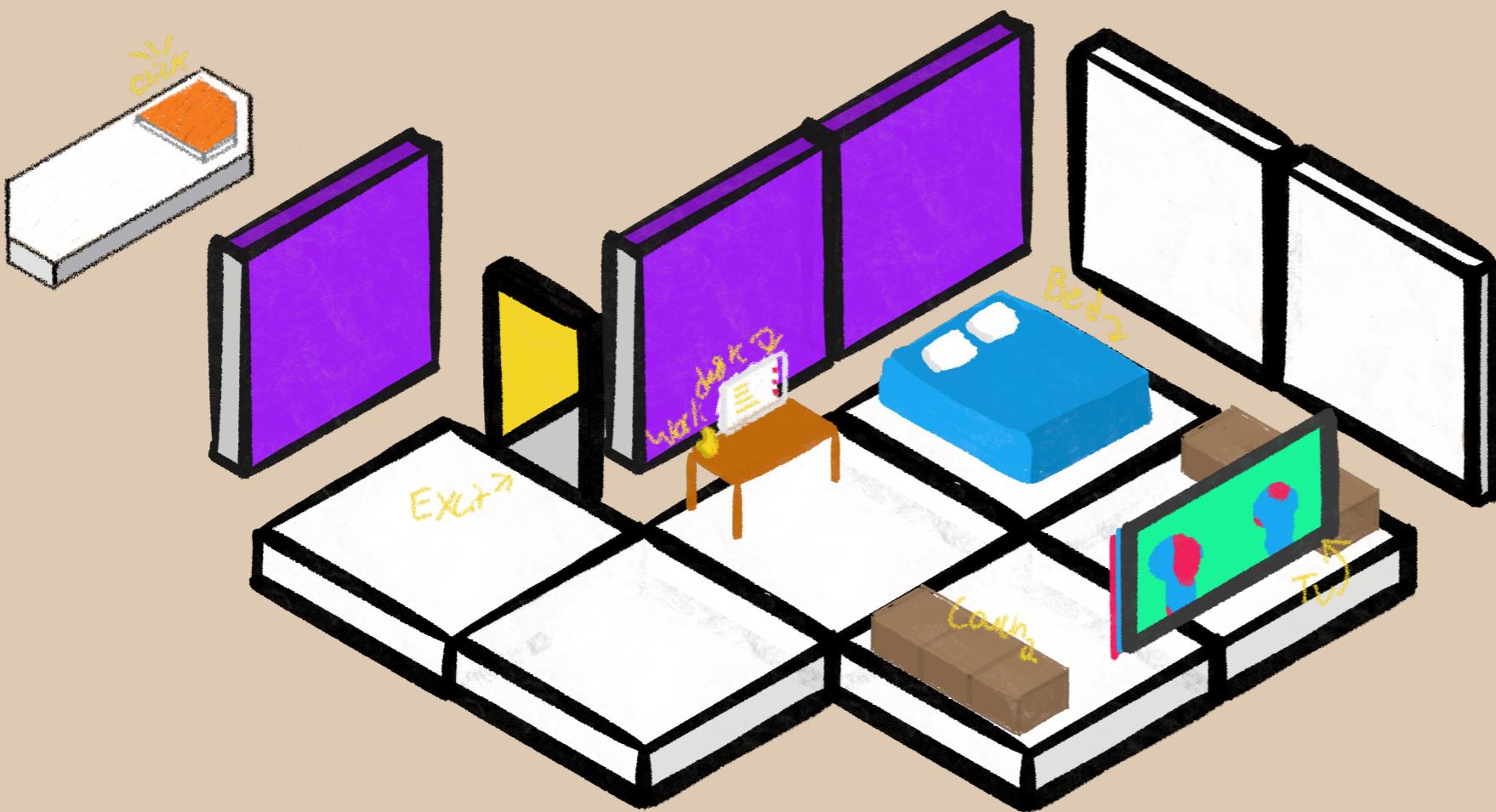


<https://youtu.be/oypUFEecXM>

Initial Sketches:

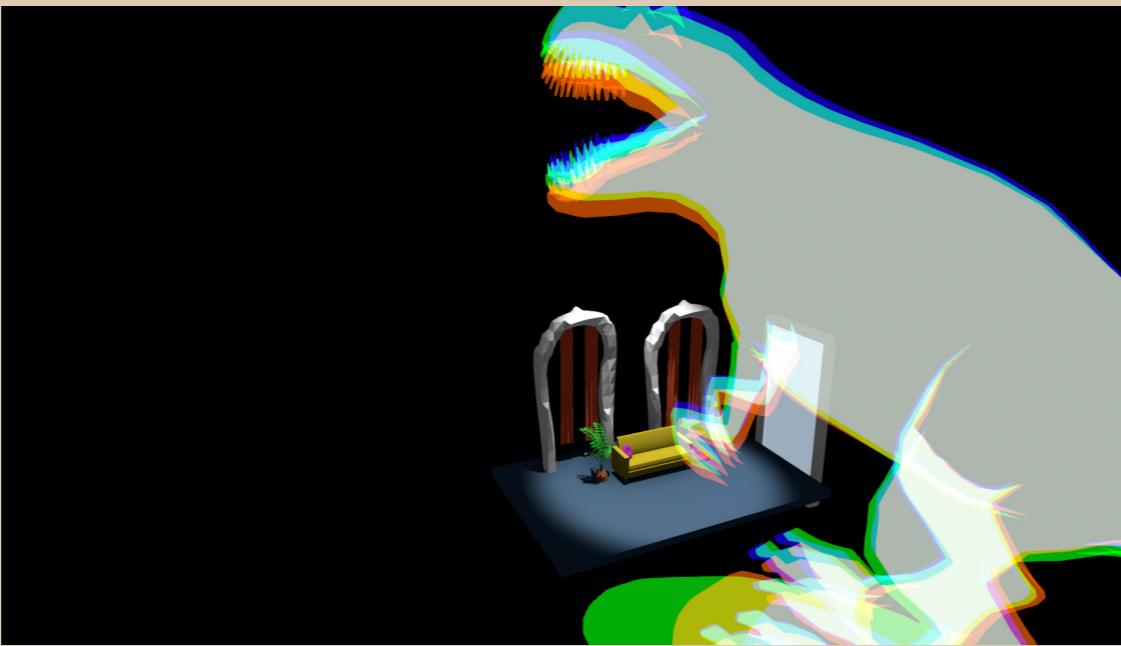


Developed Sketches:



Draft Home Virtual Reality Renders:

VISUAL ENTERTAINMENT CONCEPT



ENTERTAINMENT TV CONCEPT



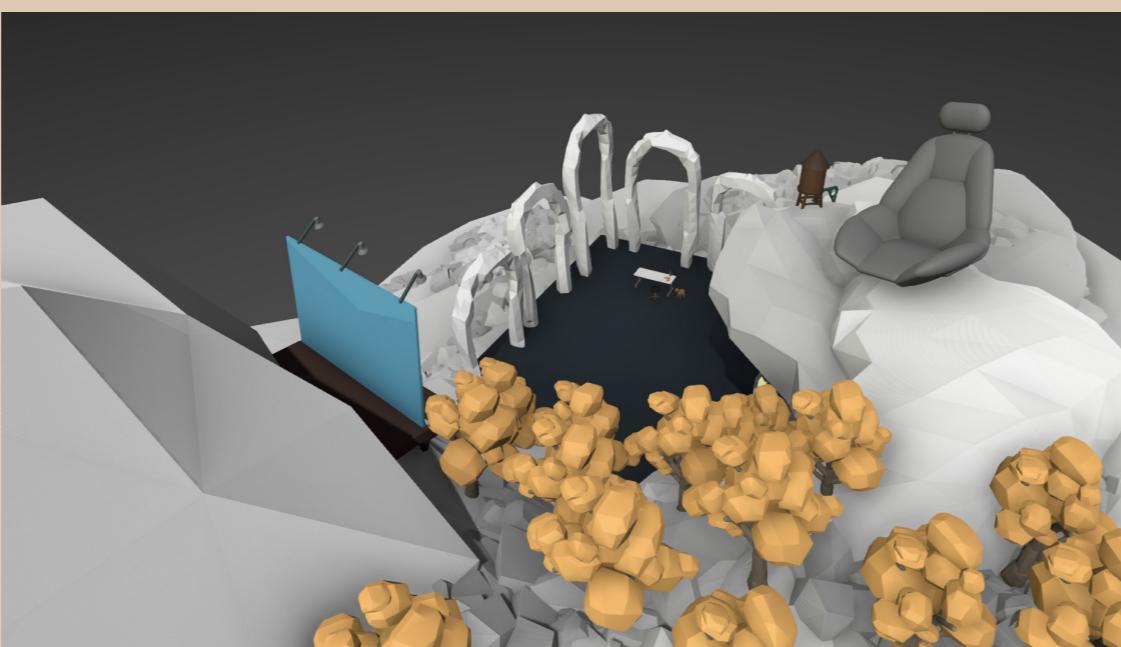
NEON-CLASICAL MOON HOME



TOP DOWN VIEW OF GARDEN HOME CONCEPT



SIDE VIEW OF GARDEN HOME CONCEPT



Final Home Design Virtual Reality Renders:

VIEW FROM THE BEDROOM



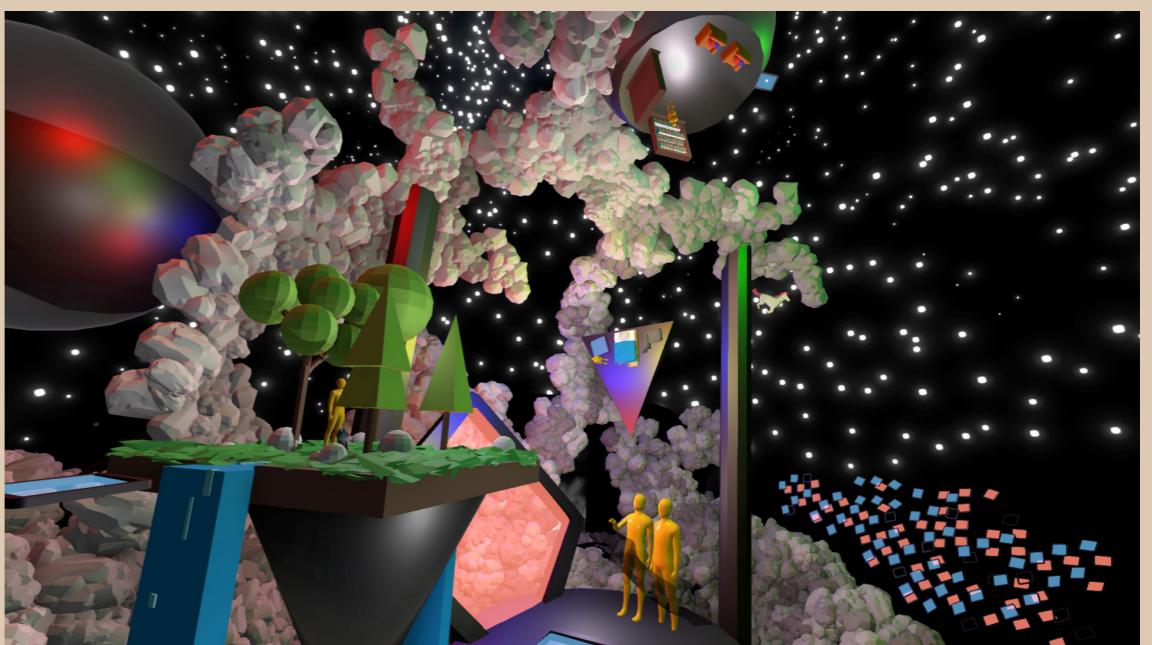
READING ROOM



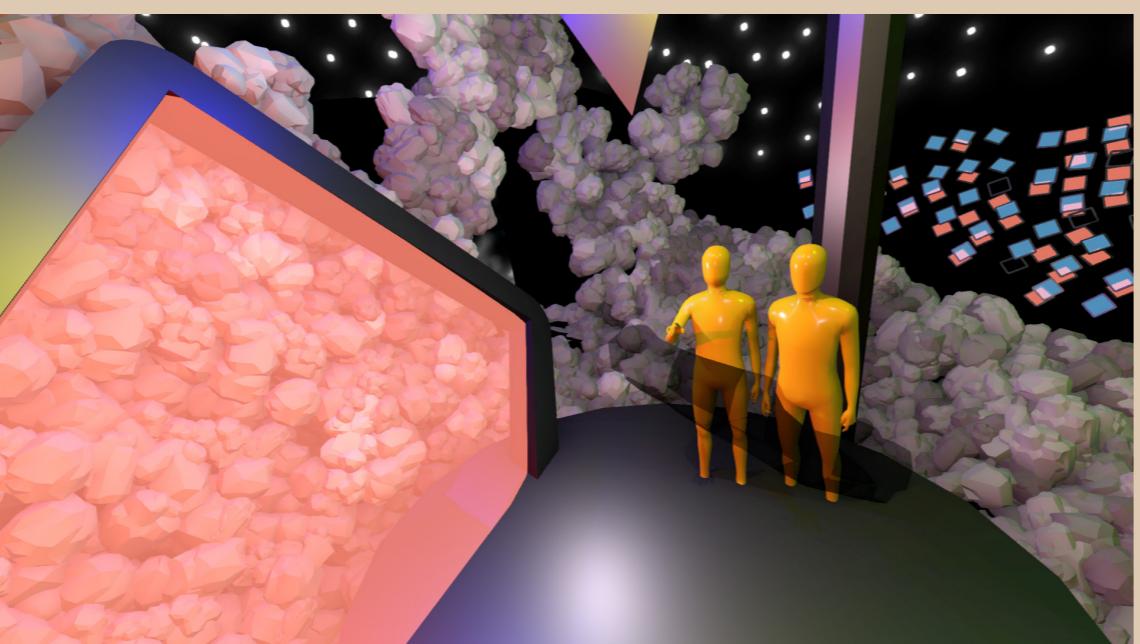
WIDE ANGLE VIEW OF THE MAIN HOME ROOMS



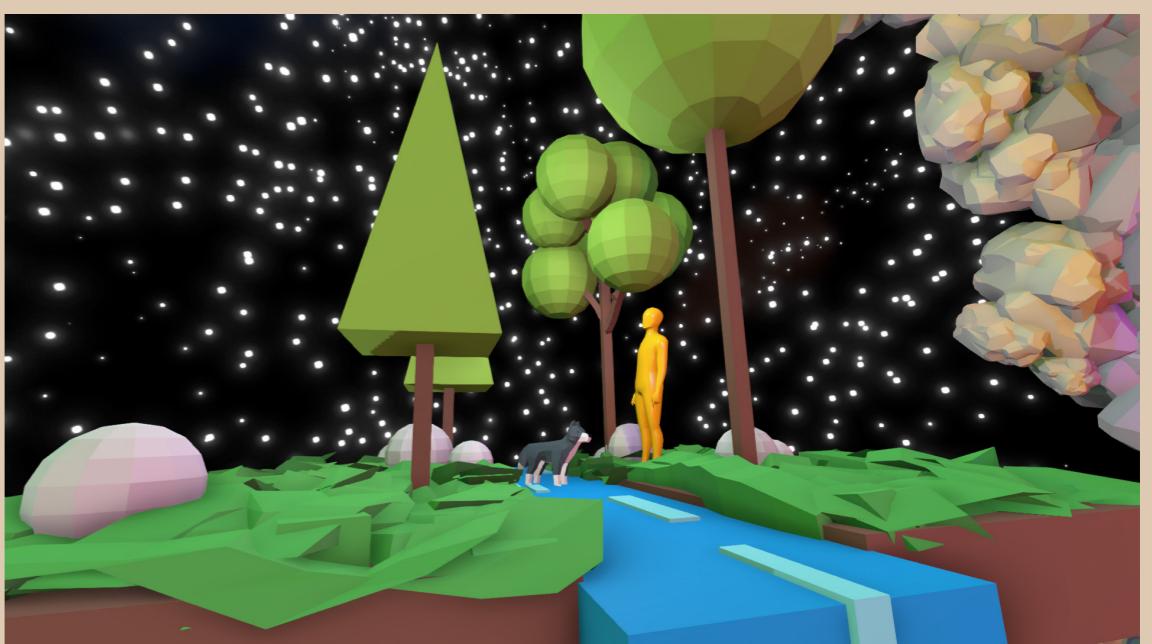
SIDE VIEW OF CENTRAL HOME



A VIEW OF THE HALLWAY



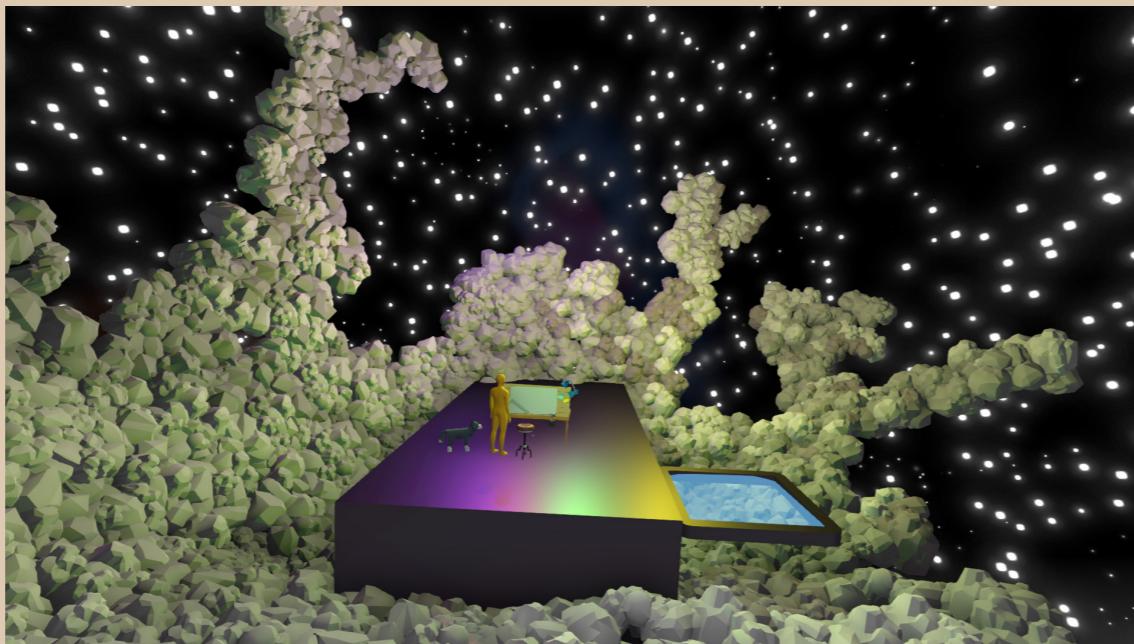
VIEW OF THE BACKYARD



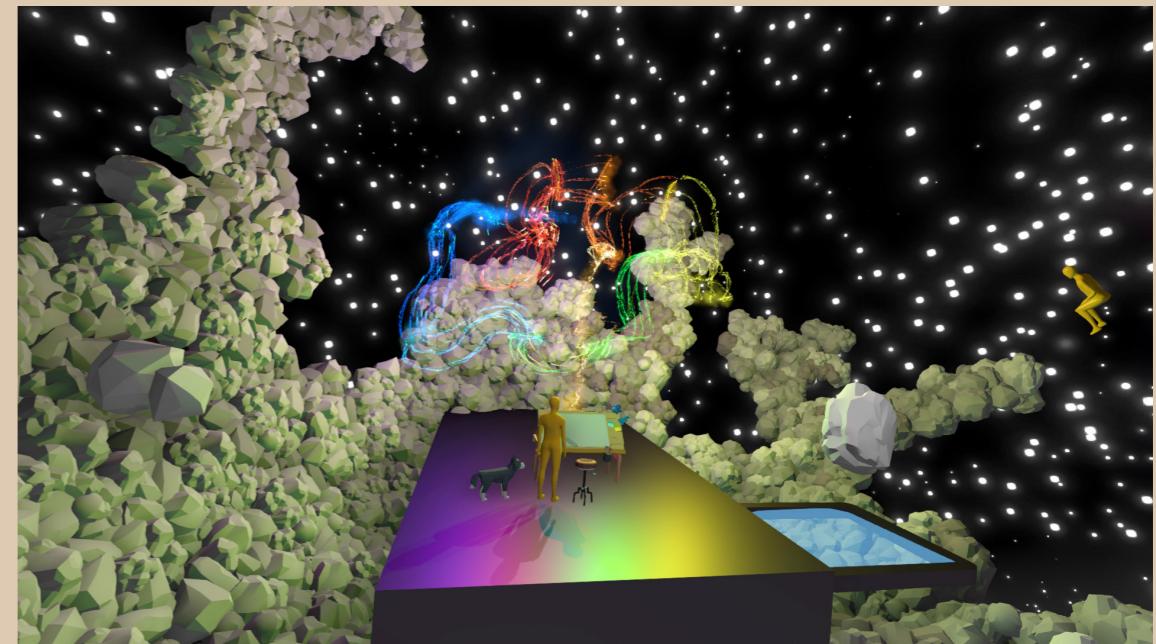
Final Home Design Virtual Reality Reality

Renders:

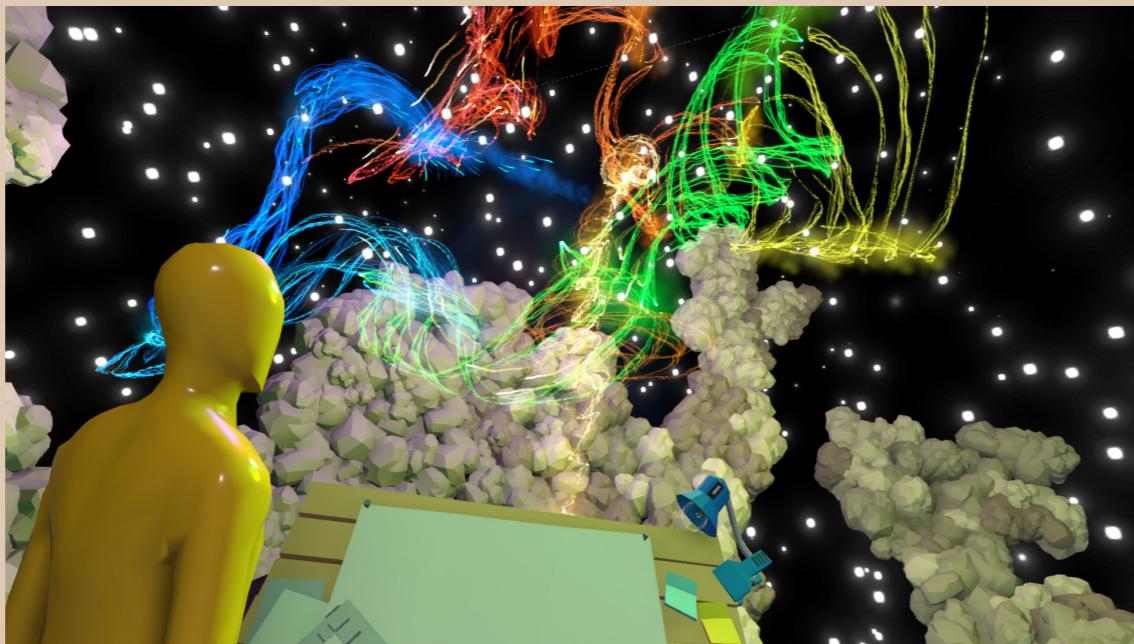
HOME STUDIO NO ART



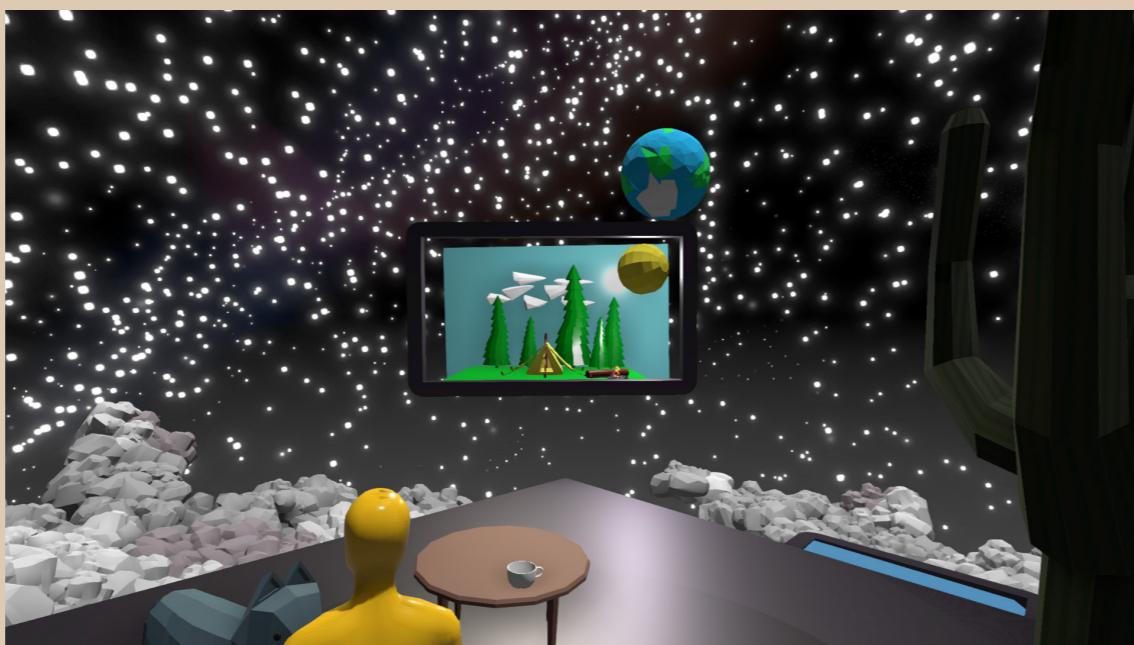
HOME STUDIO WITH art



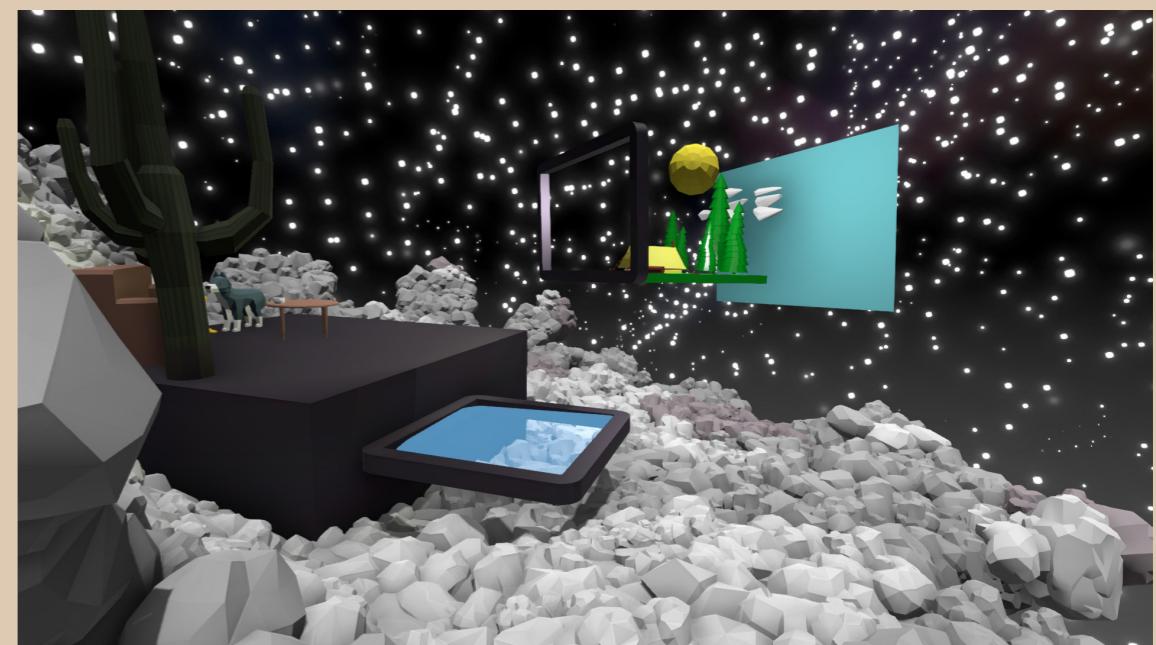
CLOSE UP SHOT OF THE STUDIO



VIEW FROM THE COUCH

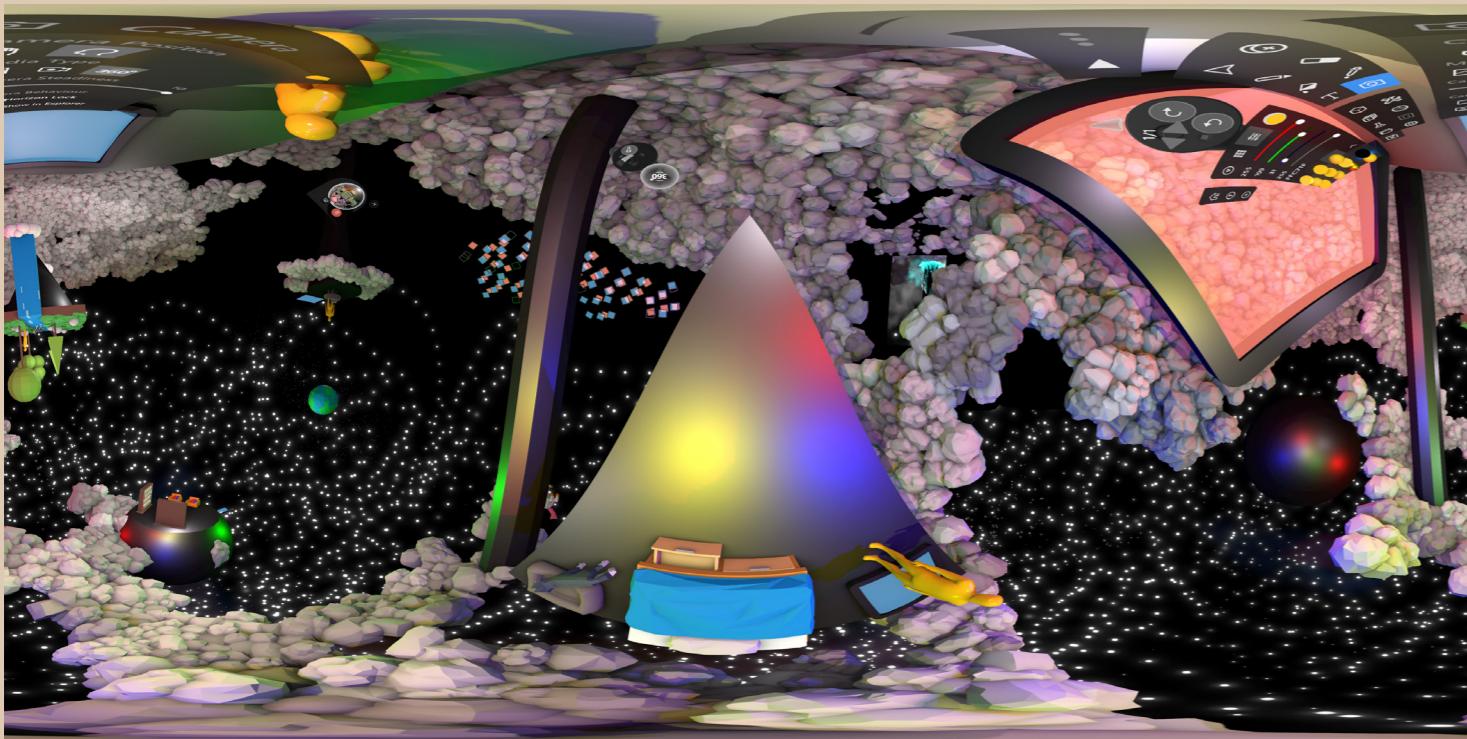


SIDE VIEW OF LIVING ROOM

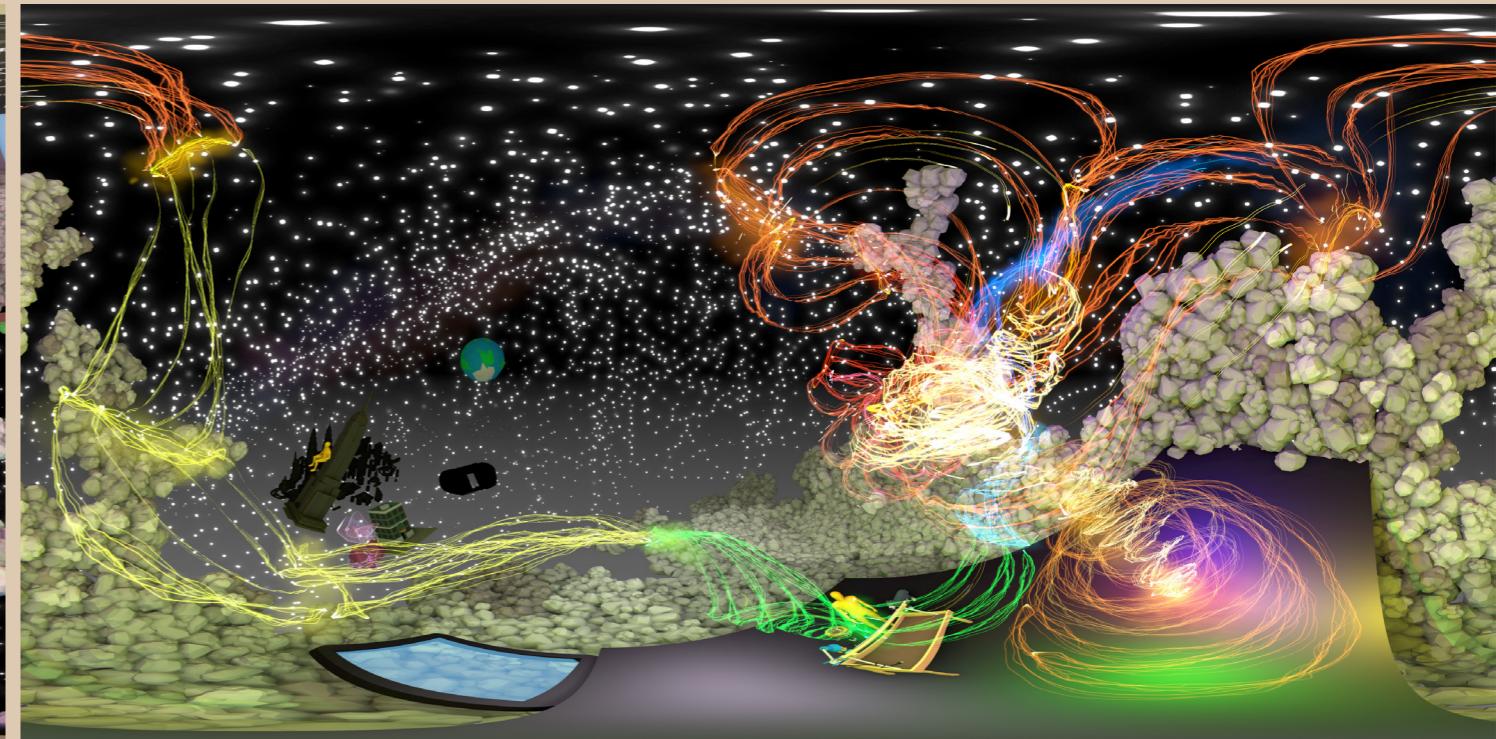


360 Home Images:

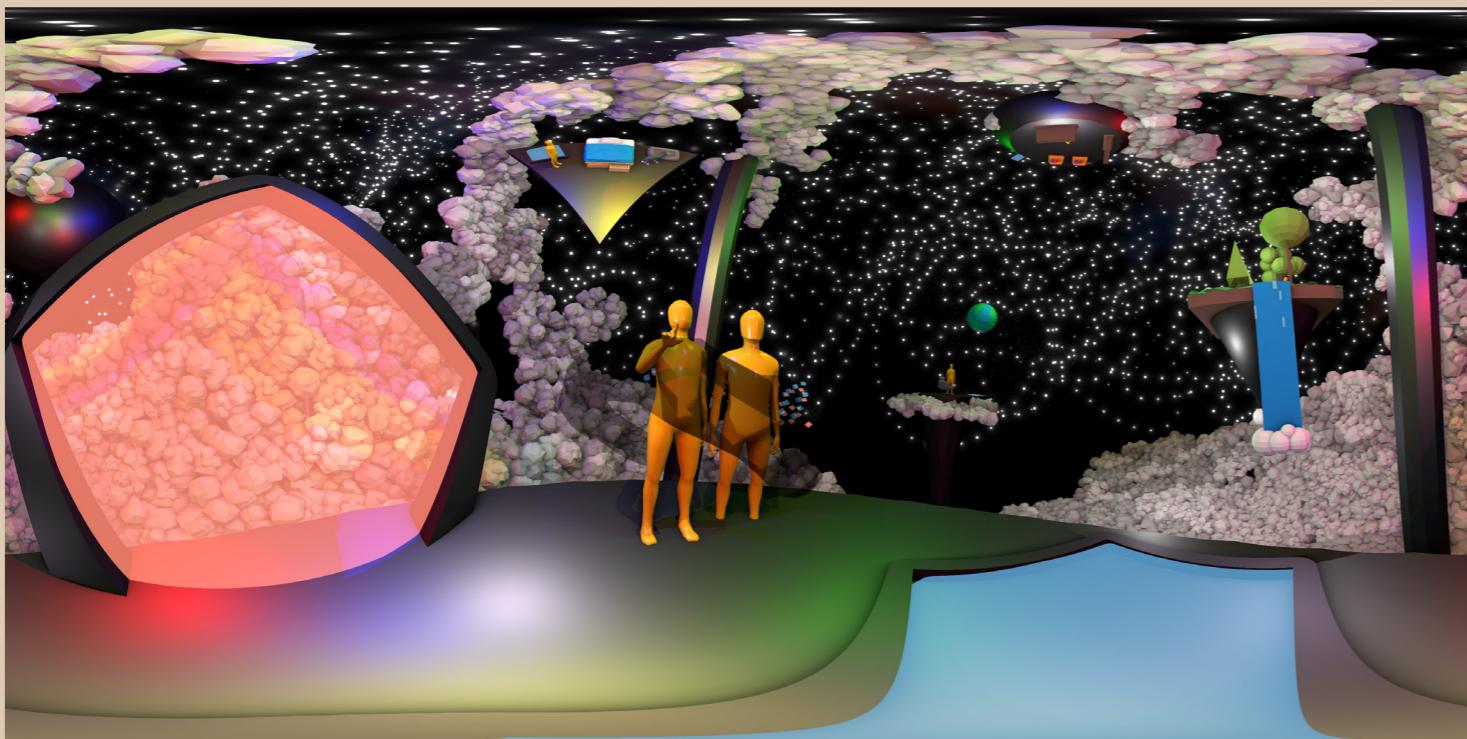
THE BED ROOM



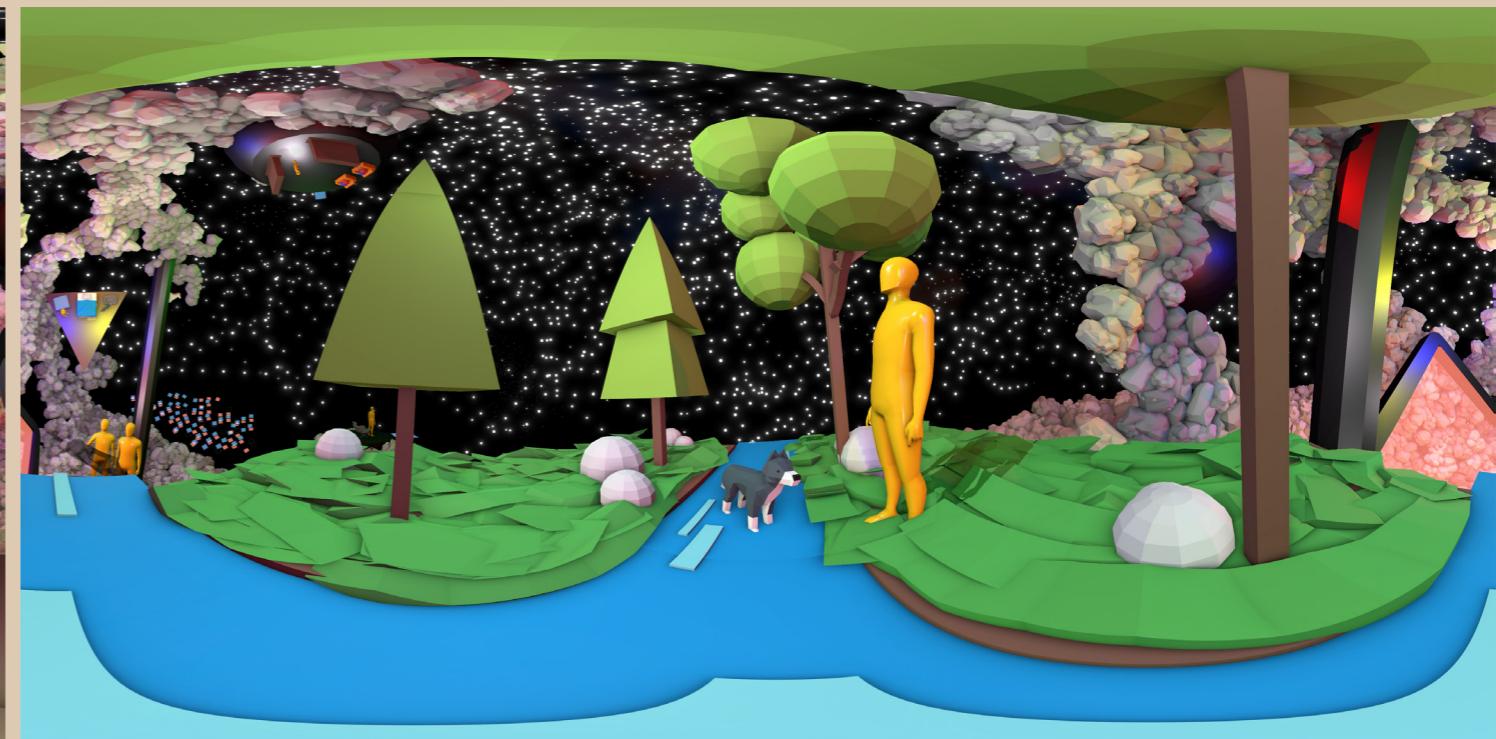
THE STUDIO ART PERSPECTIVE



THE HALLWAY

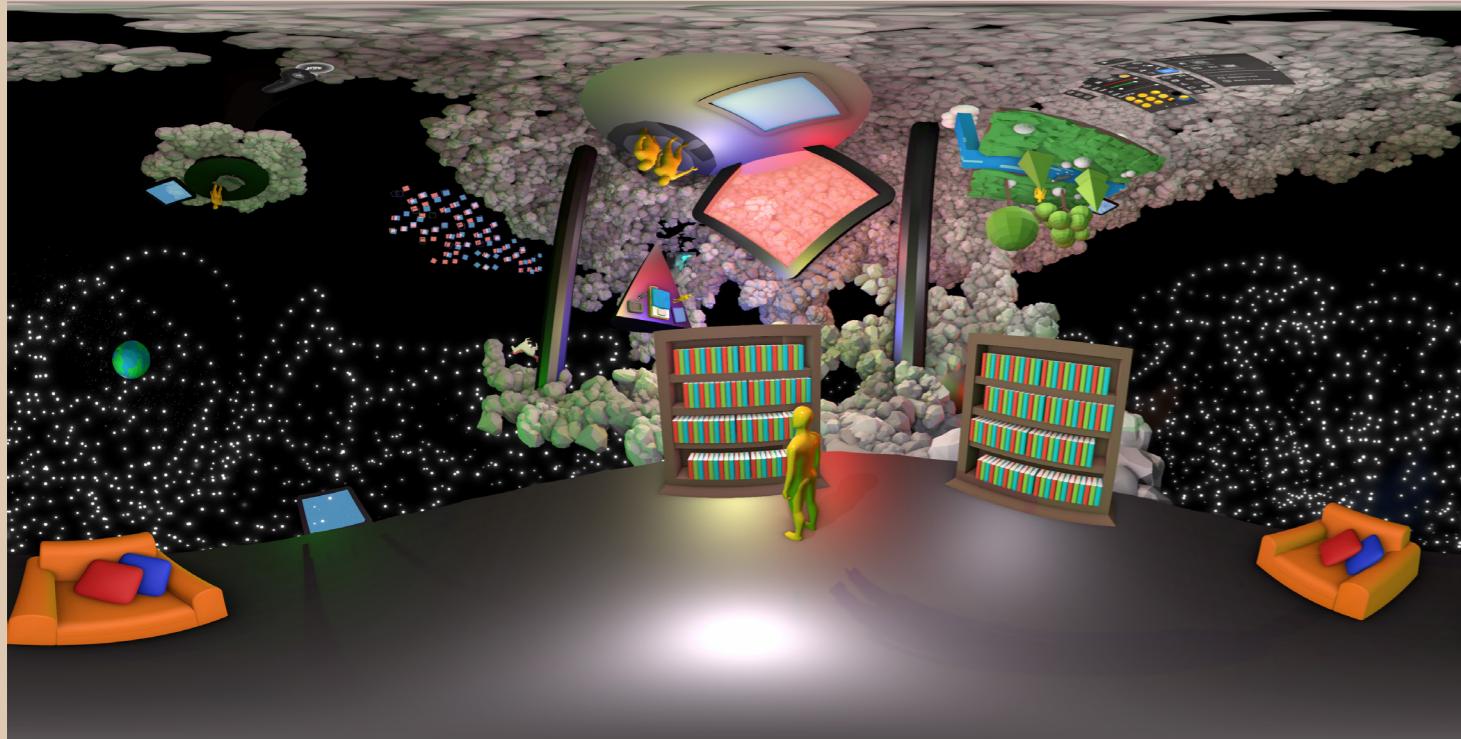


THE BACKYARD

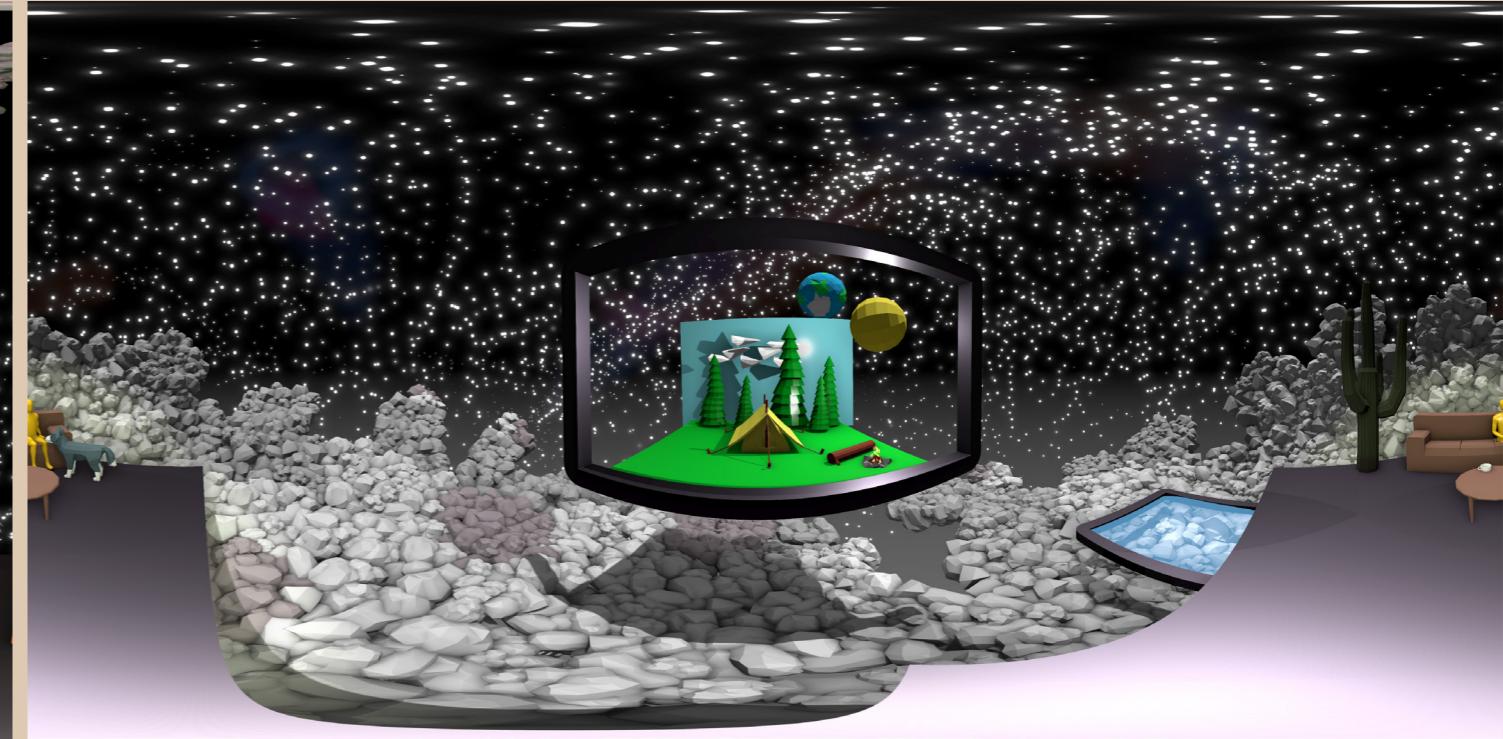


360 Home Images:

THE READING ROOM



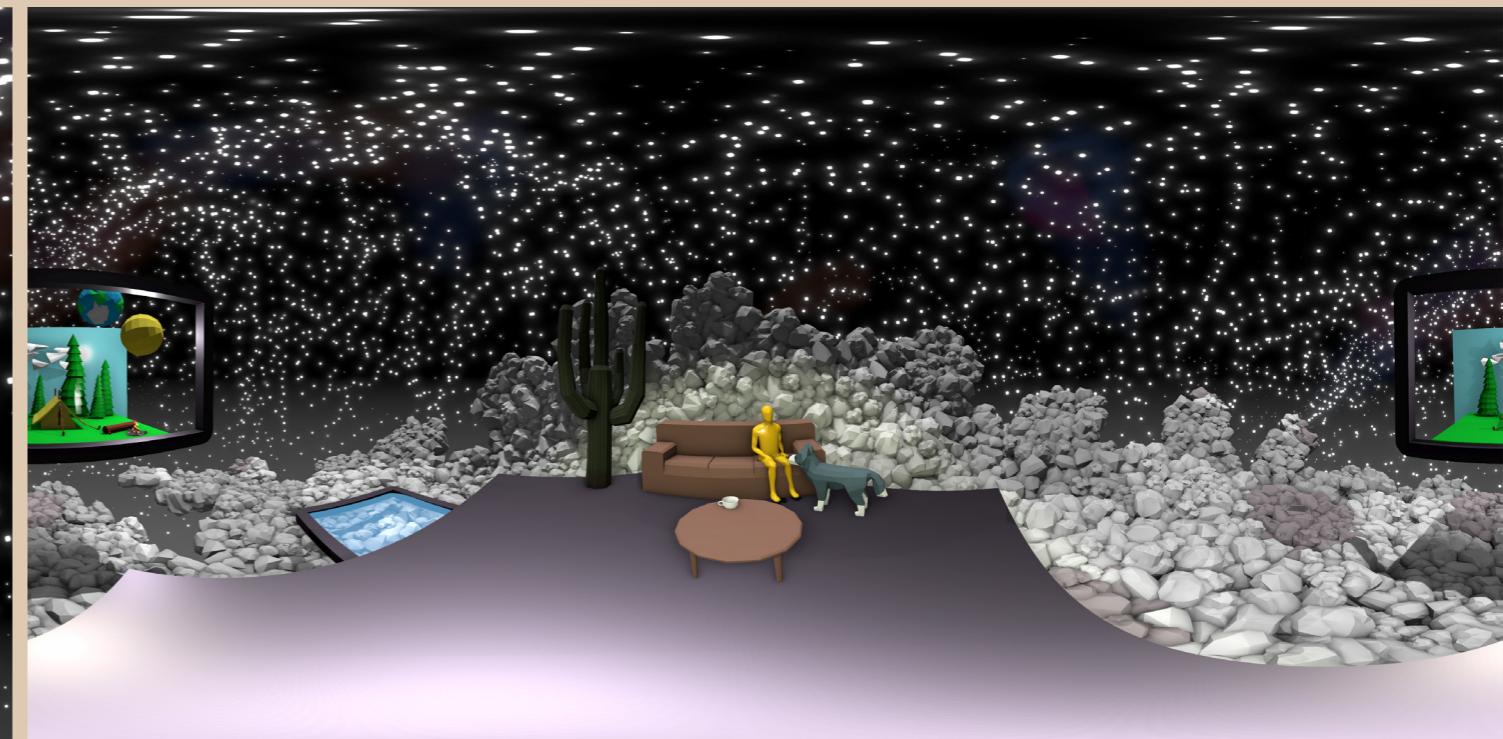
THE VISUAL ENTERTAINMENT ROOM FRONT



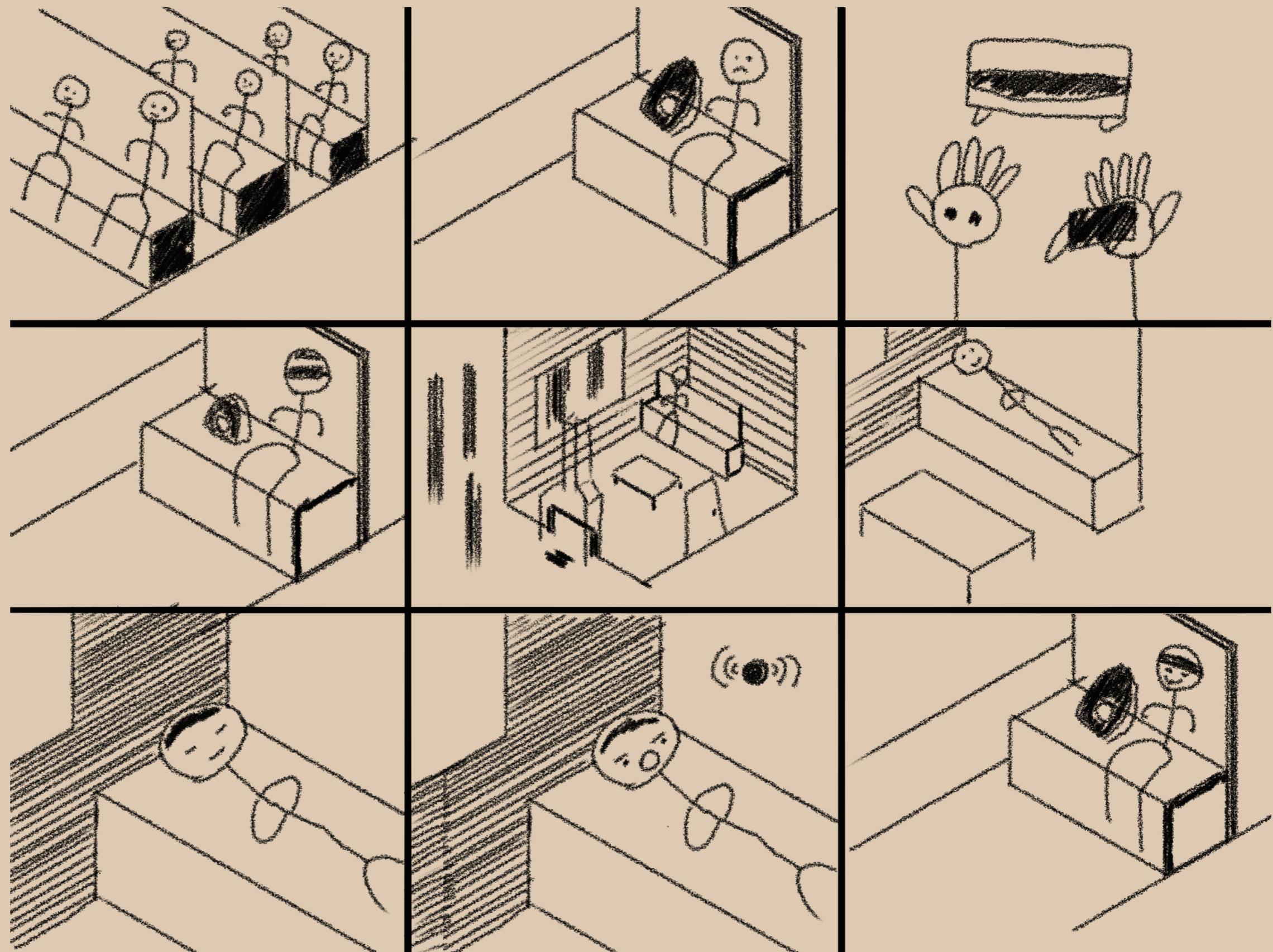
THE STUDIO WIDE



THE VISUAL ENTERTAINMENT ROOM BACK



Draft Storyboard:



Final Storyboard:

