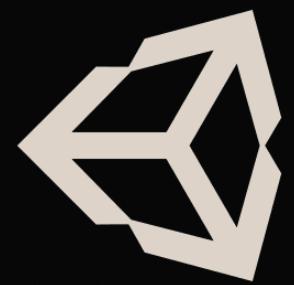




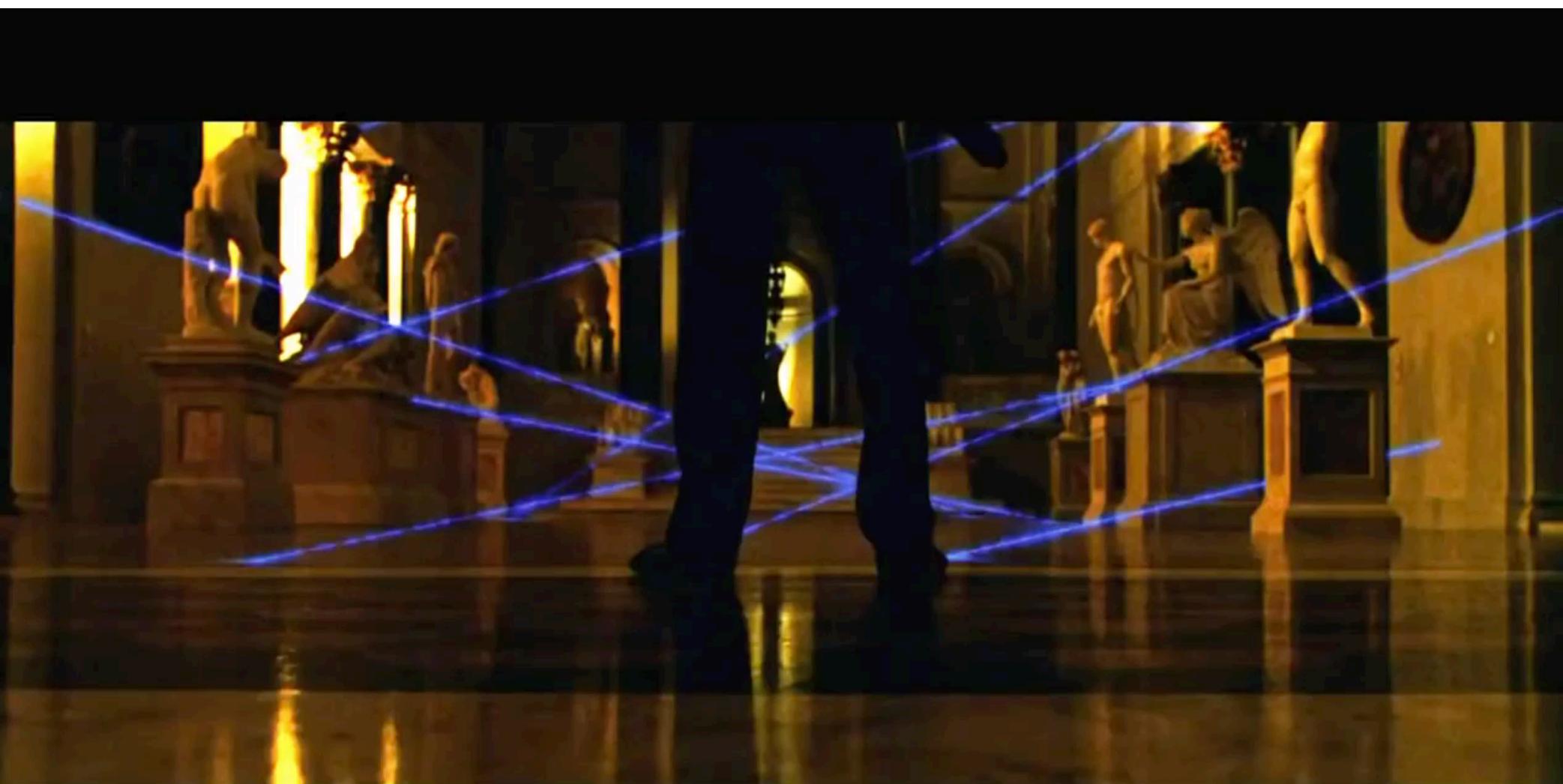
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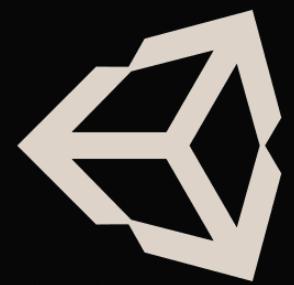


unity



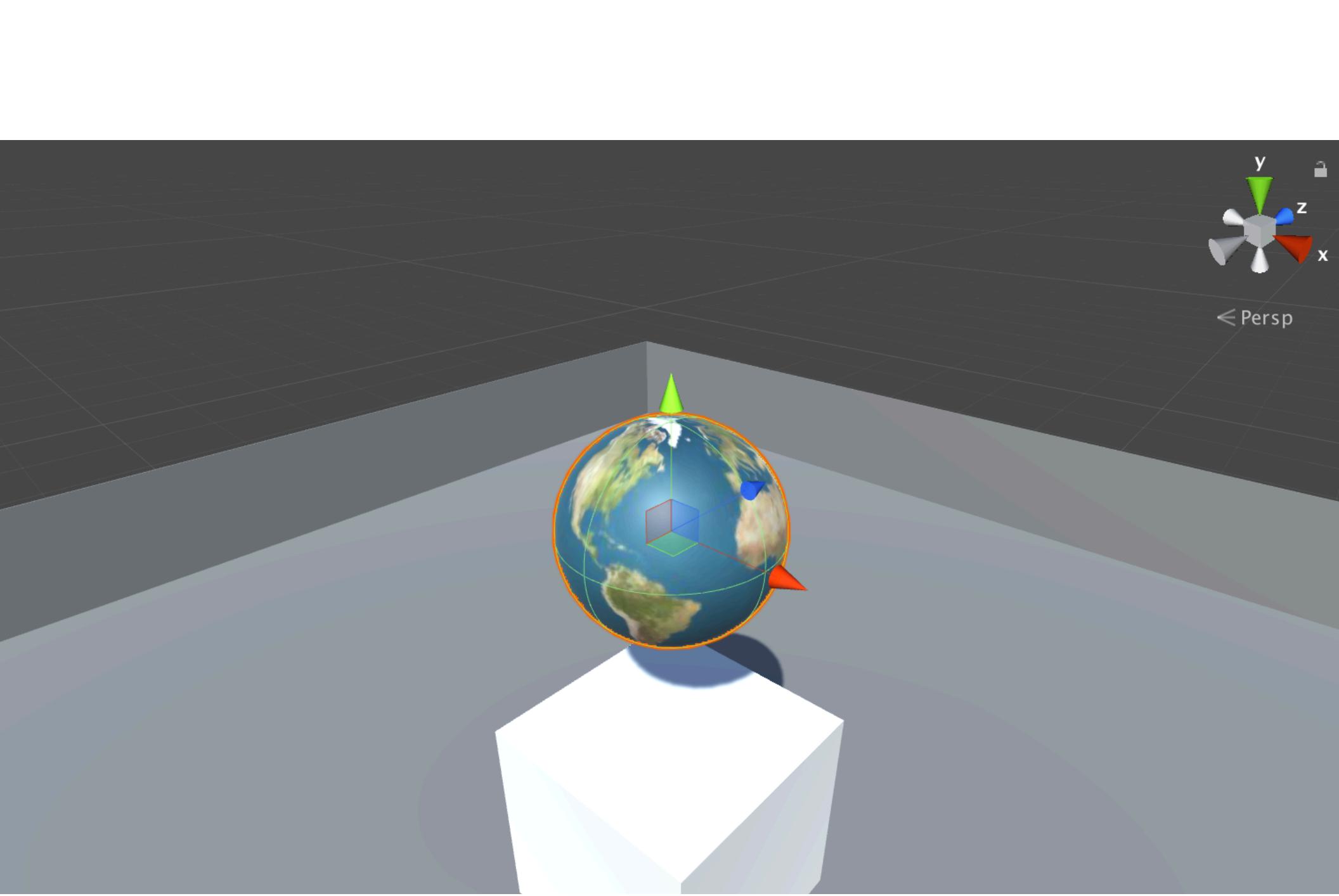


<http://goo.gl/dXWVdz>



unity





Inspector **Lighting**

Sphere **Static**

Tag: **GravityObject** Layer: **Default**

Prefab

Transform

Position	X: 0	Y: 2.08	Z: 0
Rotation	X: 0	Y: 0	Z: 0
Scale	X: 0.8	Y: 0.8	Z: 0.8

Sphere (Mesh Filter)

Sphere Collider

Mesh Renderer

Rigidbody

Mass	0.1
Drag	0
Angular Drag	0.05
Use Gravity	<input type="checkbox"/>
Is Kinematic	<input type="checkbox"/>
Interpolate	<input type="checkbox"/> None
Collision Detection	<input type="checkbox"/> Discrete

Constraints

Freeze Position	<input type="checkbox"/> X <input type="checkbox"/> Y <input type="checkbox"/> Z
Freeze Rotation	<input type="checkbox"/> X <input type="checkbox"/> Y <input type="checkbox"/> Z

Object Physics (Script)

Script: `ObjectPhysics`

```
float xPos = Random.Range(xMin, xMax);
float yPos = Random.Range(yMin, yMax);
float zPos = Random.Range(zMin, zMax);

Instantiate(shapeToCopy,
    new Vector3(xPos, yPos, zPos),
    Quaternion.identity);
```

```
void OnTriggerEnter(Collider c) {  
    // Do something here  
}
```

```
void OnCollisionEnter(Collision c) {  
    // Do something here  
}
```

Your Sketch Must:

Use a new **Prefab**

Contain at least one new **Script**

Contain at least one **Animation**

React to some kind of **Input**

Use something we have **not yet learned**

```
Debug.Log("Hello!");
```

```
void Update() {  
  
    float tiltX = Mathf.Clamp(maxTiltZ * rangedY(Input.mousePosition.y),  
                             (float) -maxTiltZ,  
                             (float) maxTiltZ );  
  
    float tiltZ = Mathf.Clamp(maxTiltX * rangedX(Input.mousePosition.x),  
                             (float) -maxTiltX,  
                             (float) maxTiltX );  
  
    transform.rotation = Quaternion.Euler(tiltX, 0.0f, tiltZ);  
}
```

<http://docs.unity3d.com>

Your Sketch Must:

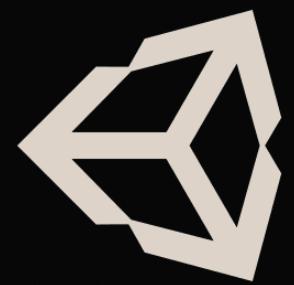
Use a new **Prefab**

Contain at least one new **Script**

Contain at least one **Animation**

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unity





HASSO PLATTNER
Institute of Design at Stanford

make space

An aerial photograph showing several people interacting with large white letters spelling "make space" on a dark, polished floor. One person in a red shirt is measuring the height of the letter 'm' with a tape measure. Another person in a pink shirt is standing near the top of the letter 'a'. A person in a black shirt is kneeling near the bottom of the letter 'e'. Two other people, one in a blue shirt and one in a black shirt, are standing near the bottom of the letter 's'. A small orange cube is positioned above the letter 'a'. The floor has a grid pattern, suggesting it is made of tiles.

How to Set the Stage for Creative Collaboration

Scott Doorley & Scott Witthoft

With a Foreword by David Kelley

Recognize Your Emotional Arc during a Project.

This is a note just for you: creative projects have an emotional frequency. Being aware of this can help you successfully navigate the tricky peaks and troughs.

The arc of a space design process rivals that of any fictional drama. Hopes and dreams hang in the balance. Fear and excitement battle for the upper hand. Egos are invested, and status jockeying abounds. It can be largely frustrating or quite exciting, depending on how you choose to experience it.

As you progress, you will likely encounter the following phenomena. If you know how to recognize them, you can at least reconcile how you are doing with how the project is doing.

+ **A sense of excitement and limitless possibility.** An idea or discovery arrives shiny and new, without the eventual scuff marks inherent in the process of bringing it to fruition. The sense of potential is empowering, yet rarely realistic. It's like buying a Ferrari without yet having found a mechanic to service it. Enjoy this part as it happens, but not so much that you are afraid to let it go.

- Overwhelming complexity.

As soon as you dig into a space, you'll

of emotional and logistical factors simultaneously at play. This is quicksand. Too much thinking here means trouble. When you are in this territory, focus on doing. Get right to prototyping through quick mock-ups and experiences. Acknowledge and categorize new issues as they arise, but prioritize—you'll never be able to resolve all of them. Keep your eyes open for inspiration and direction away from the soup of complexity.

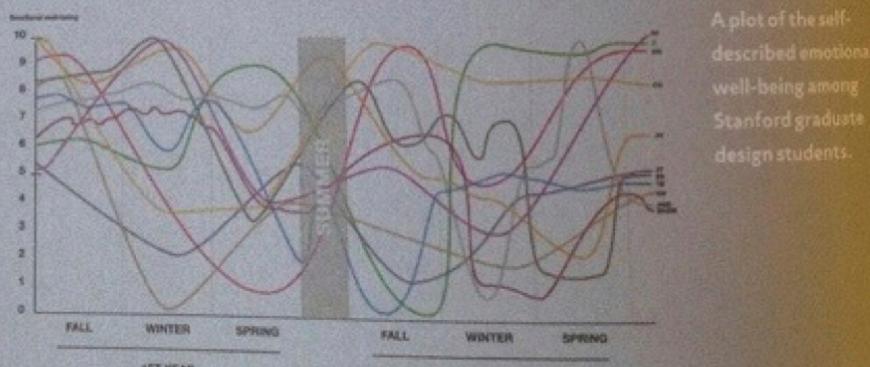
+ **Unifying insights.** These are moments of clarity when you feel you've got it all figured out. They are the siren songs: glorious but potentially derailing. Strive with all your might to get to this point, but diligently question this clarity when you arrive.

- **Complete loss of confidence.** What was I thinking? I can't do this. You can, and in fact, you are doing it. This feeling is mostly useless, although it may signal that you should enlist some help to tackle a specific issue. If so, get the

experience, ignore it by taking new action.

- **The brutal realities of implementation.** Almost everything you do will take longer than you think because there is a lot more to consider than is apparent. You will have to make compromises. Have the strength to stand up for the right things and the wisdom to let go of the meaningless bits. The ability to know how and when to do this often comes from the proof & intuition you'll acquire through prototyping.

+ **Completion.** It's done! Enjoy the sense of accomplishment. You may also experience some postpartum malaise. Fine—that's natural, but don't wallow in it. Do take time to celebrate your accomplishment and reflect on your process. You're never really done anyway; you will likely repeat at least some part of this process someday. Reflection is important to make your next steps more efficient.



Walls vs. Open Space

Paradox: Walls support collaboration, yet collaborative spaces thrive in openness.

Openness is an engine of innovation
Openness in the form of visibility and room to move breeds awareness and spawns intersections that keep people inspired and keep projects in tune.

Walls are terrific display surfaces.
Walls and vertical surfaces are great for making ideas visible across a group. Visual evidence of work inspires and supports discovery and synthesis.

Damn,
This is...

A sense of excitement
and limitless
possibility

Overwhelming
complexity

Unifying
insights

The brutal realities
of implementation

The background of the slide is a dark, atmospheric scene. In the center, there is a classical statue of a person, possibly a discobolus, standing on a pedestal. Several bright blue laser beams or light rays are projected from the statue, intersecting at various points across the frame, creating a sense of depth and perspective.

Plan Your Projects



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