

# FINDING STORIES

Atelier Media Design 1

Future of drawing with Caran d'Ache

October 2023

## OUR OBJECTIVE

To create **playful AI creative assistants**.

Leveraging the rich offerings of **Caran d'Ache's tools**,  
we will conceive a **new breed of interactive objects**.

Our primary focus will be on designing interactive objects tailored for  
**beginners**—those who may not consider themselves artists or  
professionals and may benefit from **additional guidance in their  
creative journey**.

## KEY RULES TO FOLLOW

- Your AI collaborator must be **interactive and mix a digital interface with a physical object**. Note that the scale of your object can vary according to your concept.
- Your concept must **consider the target audience** given in the brief.
- Your object has to showcase a **simple yet playful interaction**. Your object must be thought and conceived **to be showcased in the context of an exhibition** and easily handled by the public.
- You must participate actively in class discussions, **visualize and test your ideas** with mock-ups, scenarios etc...

## YOUR PROJECT'S PHASES

- **Phase 1: Observation, field research and experimentations - October 16 to October 30**
  - Understanding the Caran d'Ache world, its audience and start mapping our first ideas and field research.
- **Phase 2: First intentions - October 30 - November 4**
  - Define our first intentions, user scenarios and possible interaction.
- **Phase 3: concept - November 13 - November 16**
  - Visualizing your project intention and creating a presentation for our mid-crit with Caran d'Ache.
- **Phase 4: Prototyping - November 27 - December 15**
  - Prototyping your idea (3D, electronics...) and the final details of your interactive object.
- **Phase 5: Final development and presentation - December 20 - January 17**
  - Focus on finishing your project, final production and create all the final assets needed for the jury

- **Phase 1: research and experimentation**
- **October 16 to October 30**
- Understanding the Caran d'Ache world, its audience and start mapping our first ideas and field research.

**Where do I start?**

How do I define the  
scope of my  
research?

How do I find  
relevant  
& interesting  
insights?

How do I find  
insights about the  
chosen audience?

How do I  
communicate  
my insights?

**From insights  
to stories**

Why do we have to  
do field research?

Because as interaction designers you are constantly involved in **multi-disciplinary teams**.

You are often going to be responsible for **holding the different pieces of the project together** - knowing the why and relying on your field research and observations is an effective way to make sure the entire team is collaborating smoothly.

## • Team members, you will work with:

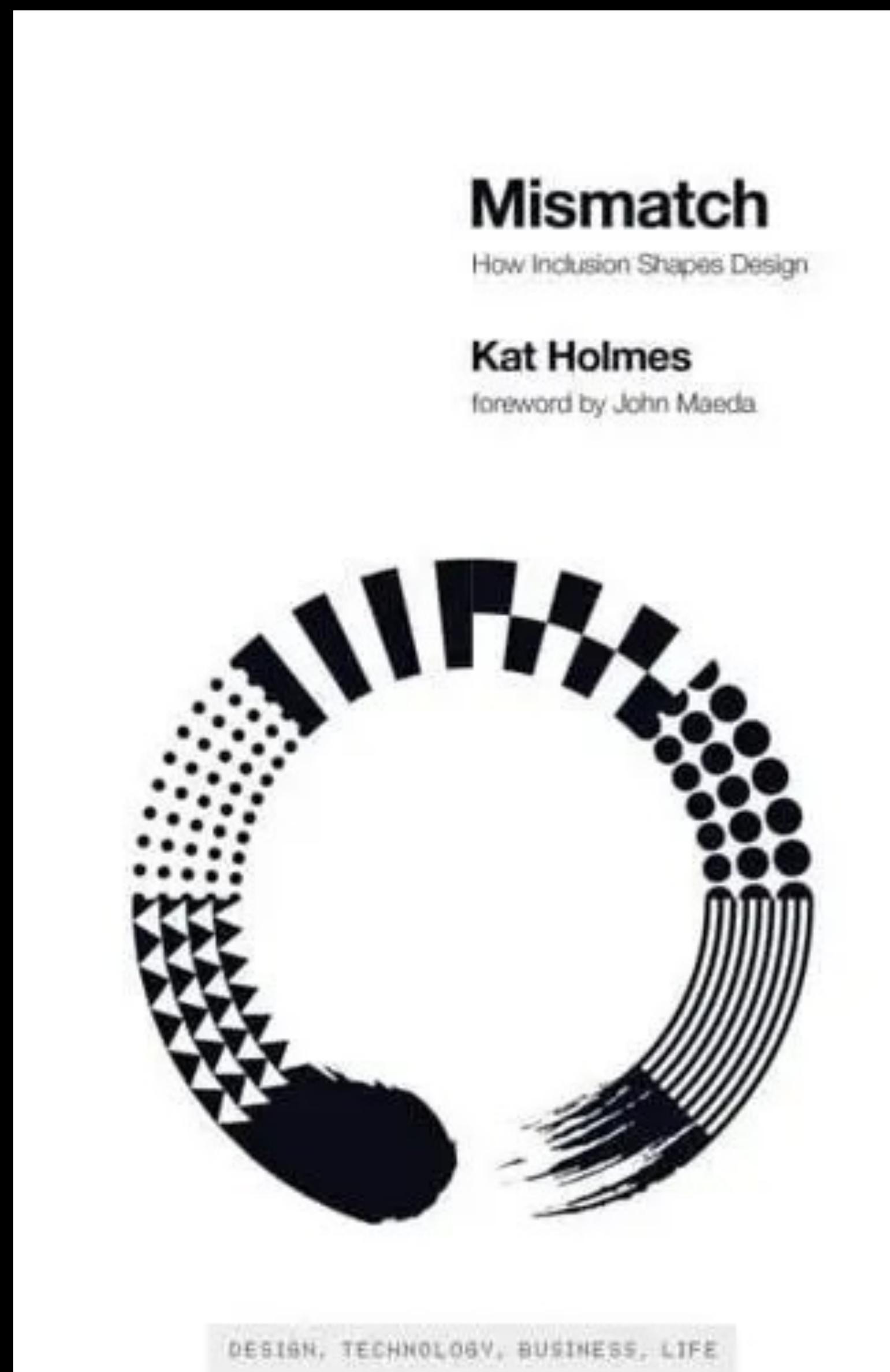
- Your client (can be an agency, a brand, an institution...)
- Project manager
- UX designer and researcher
- UI designer
- Prototyping and development dept
- Engineers
- ML specialist
- 3d modelling and rendering dept
- Industrial designer
- Sound designer
- Motion designer
- Environment designer/character designer
- Animation and model rigging
- Marketing dept
- Graphic designer
- And many more....

Human-centered design is not static. Over time, the trajectory of it in the industry has gone from:

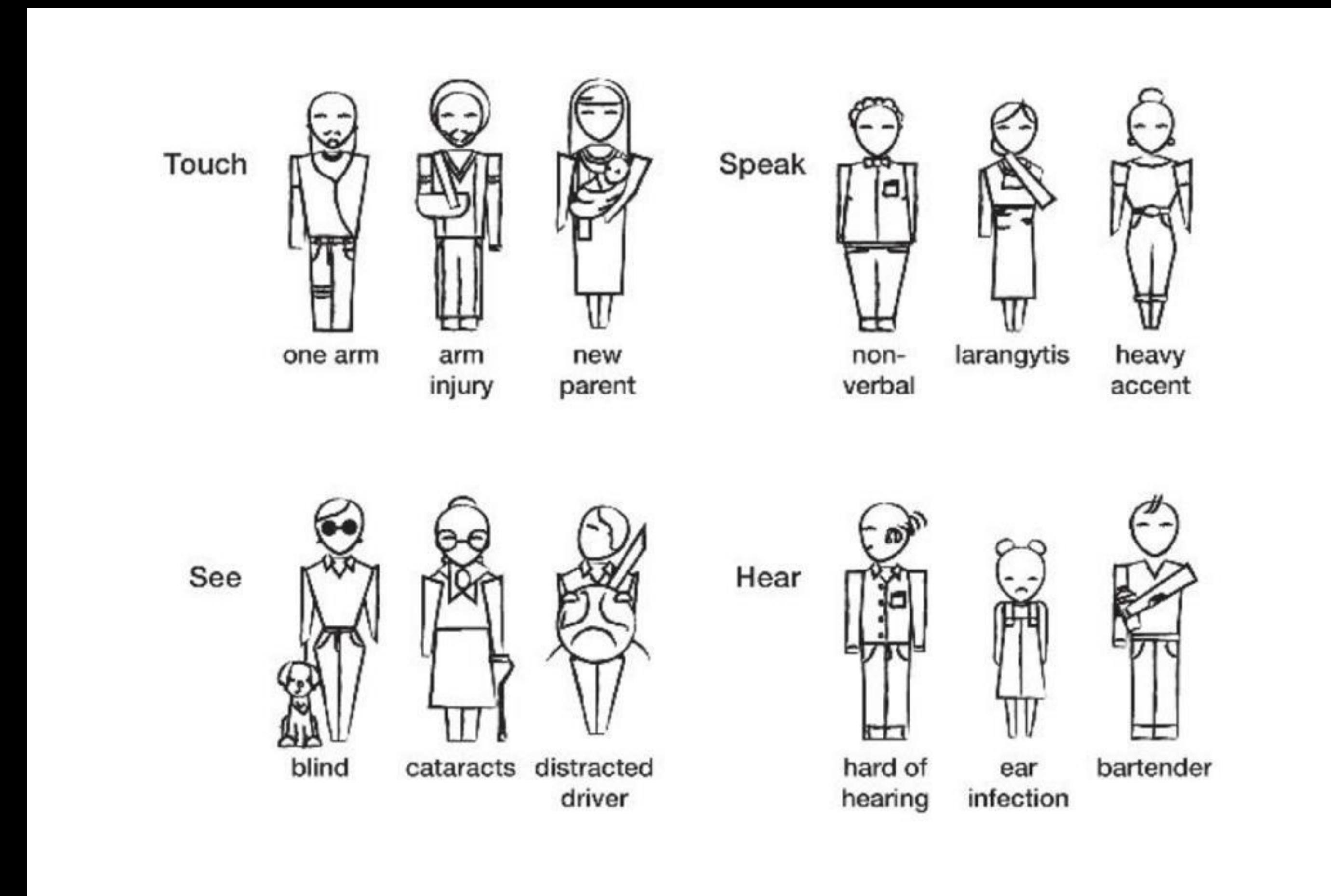
Jan Chipchase

- “Help us fix this” usability testing, to
- “Help us make this” user experience design, to
- “What should we make?” foundational research + ideation + design, to
- “What is interesting and why?” exploratory field work (+ ideation + concepting + prototyping + design & engineering), to
- “What are the second order effects of x?” anticipatory design (strategy, design fiction, scenario planning)

# Mismatch, Kat Holmes



“Disability is critical to any conversation about exclusion. It touches everyone’s life. Yet disability is commonly misunderstood as applying to only a marginal percentage of the human population. This is simply untrue”



*NO PRECISE  
FORMULA*

HOLDING  
PARADOXES

*DEVELOP  
YOUR PROCESS*

*DOCUMENTING  
YOUR RESEARCH  
IS YOUR PROJECT*

Let's start by  
defining the scope  
of your project

*What*  
*Why*  
*Who*  
*Where*

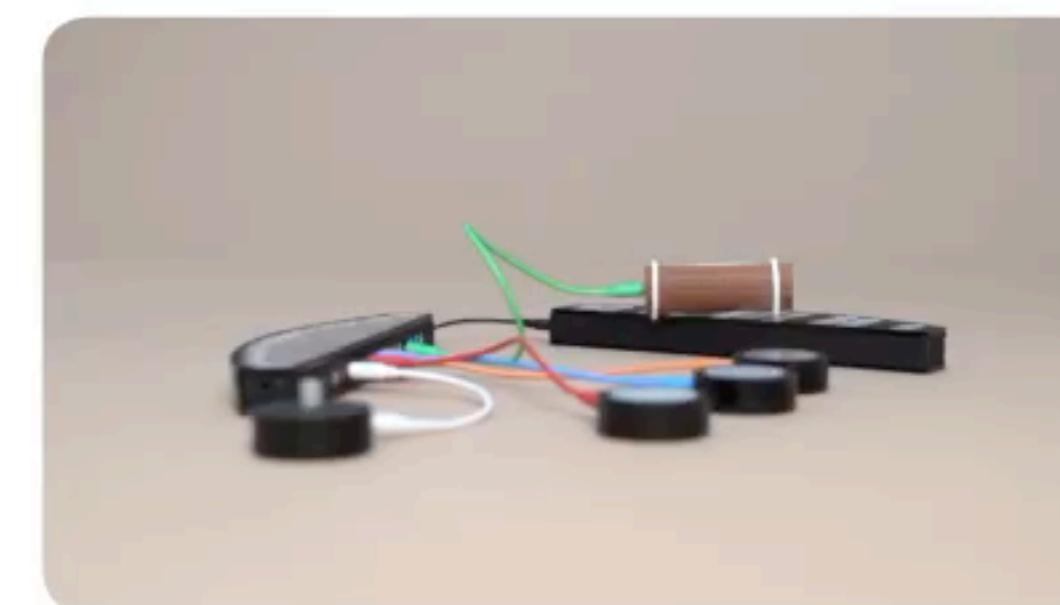
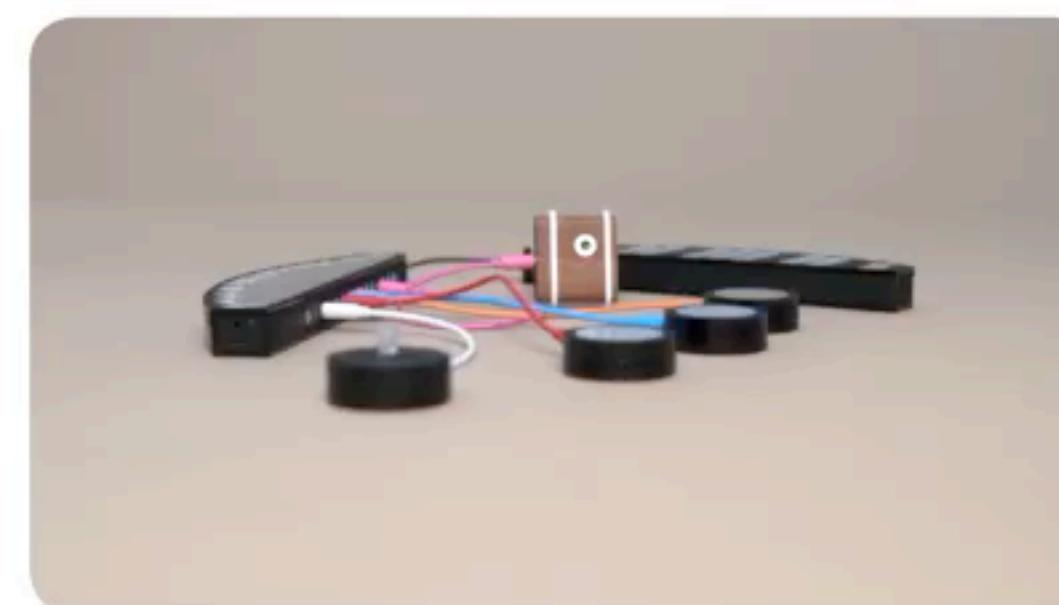
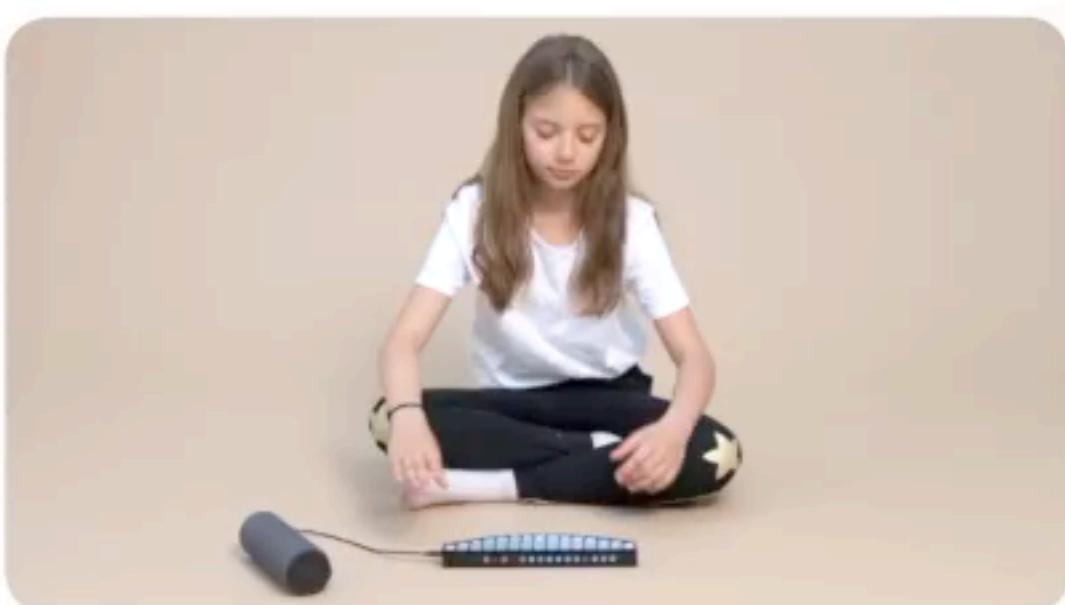
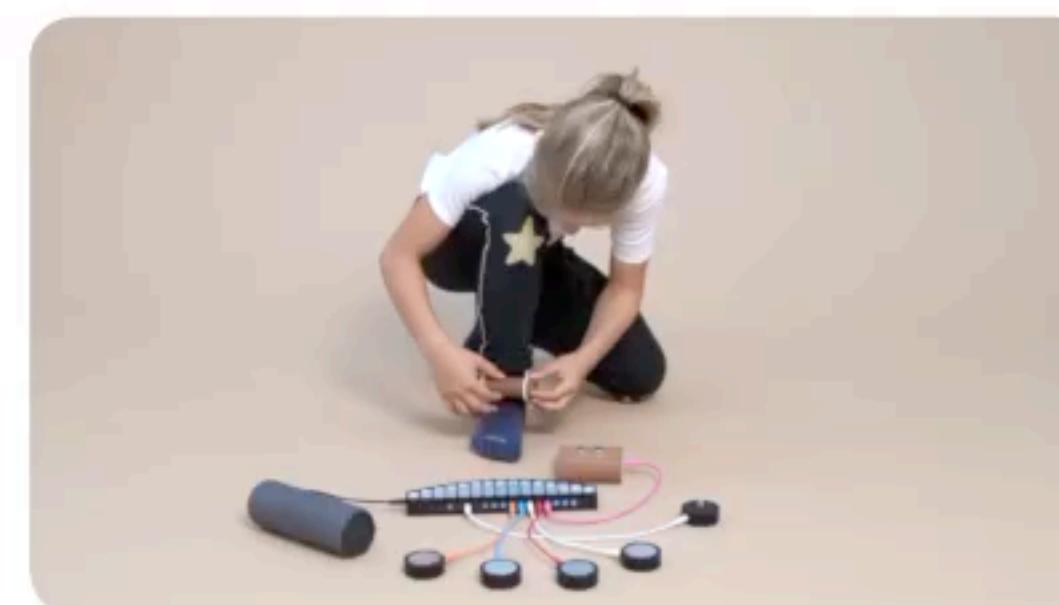
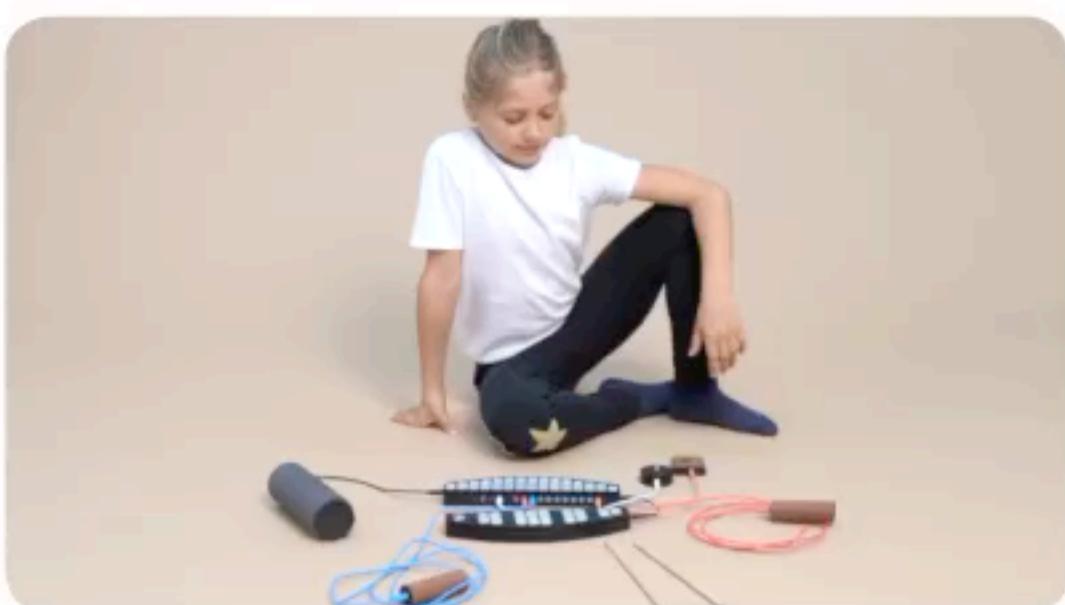
# Resourceful ageing:

Empowering older people to age resourcefully  
with the Internet of Things

Elisa Giaccardi, Johanna Nicenboim



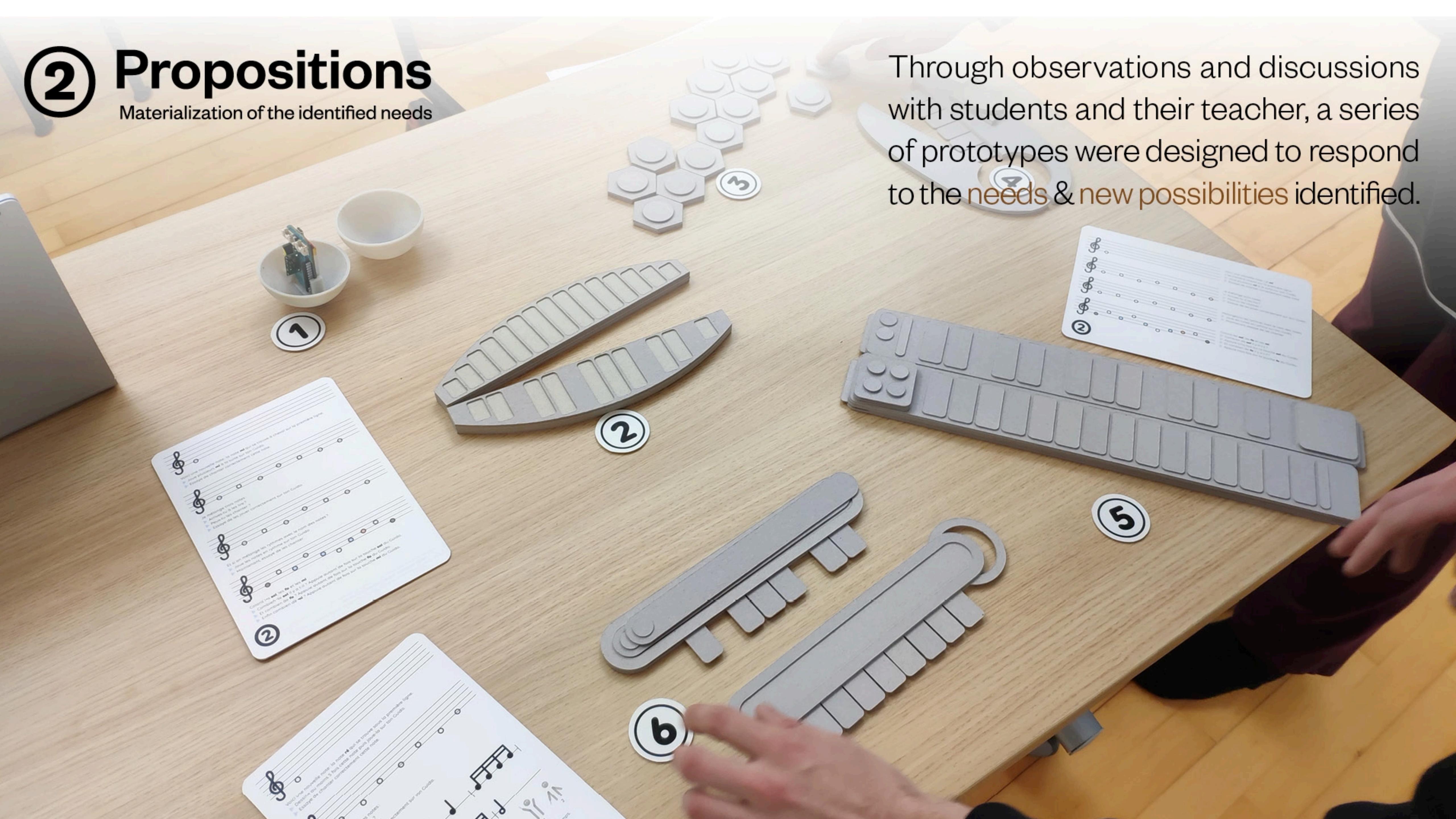
# Play Guido, Romain Talou, MA Media Design



## ② Propositions

Materialization of the identified needs

Through observations and discussions with students and their teacher, a series of prototypes were designed to respond to the **needs & new possibilities** identified.



# Exploring interactions

touch

move

shake

speech

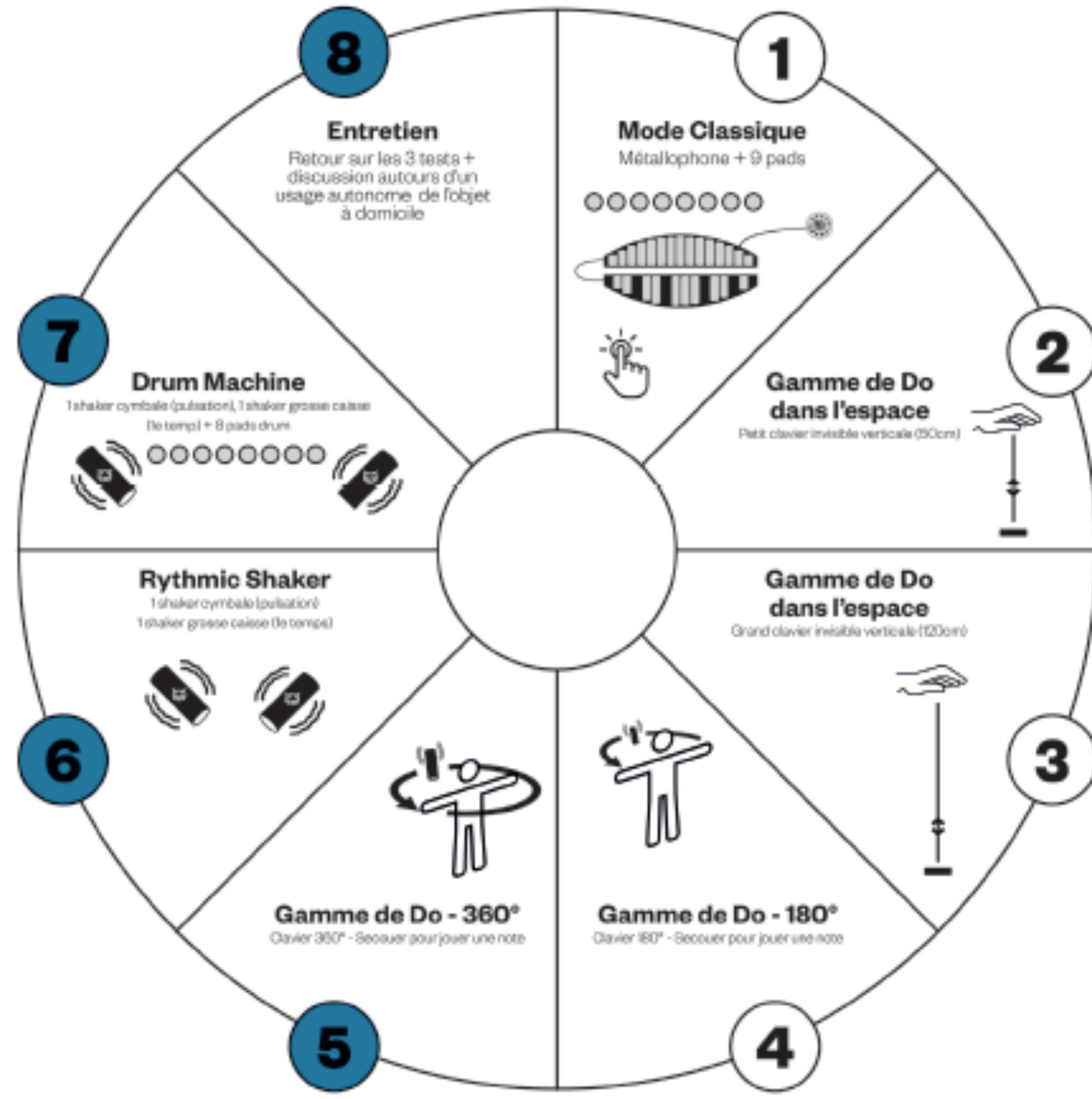
sing

pressure

rotation

blow

flex



# Everyday Experiments

Space 10





# *Exercise 1: Define the scope of the project*

*What*  
*Why*  
*Who*  
*Where*

Understanding your  
audience and their  
context

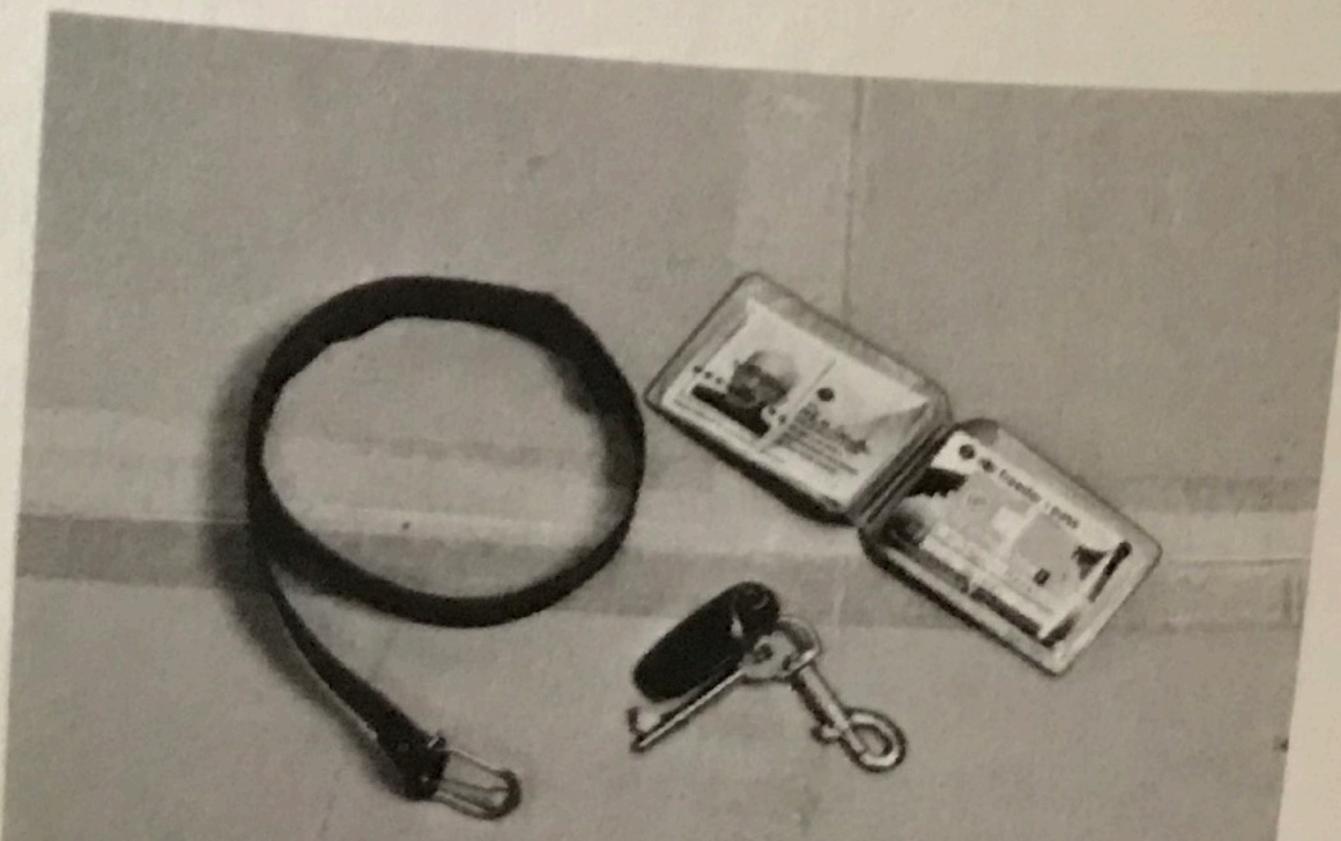


I'VE LIVED IN EAST LONDON  
FOR 85 <sup>1/2</sup> YEARS

brixtonmimpess

~ *The Most Important Things* ~

"The most important thing I own is my keys. And my bus pass. And my belt. You see, if you lose a cigarette or a pound coin you replace it. But if you lose your keys then you're left outside. And you can't get home because you've got no bus pass. And they won't let you on the bus if your trousers have fallen down. This is important stuff, you know"



TU Delft

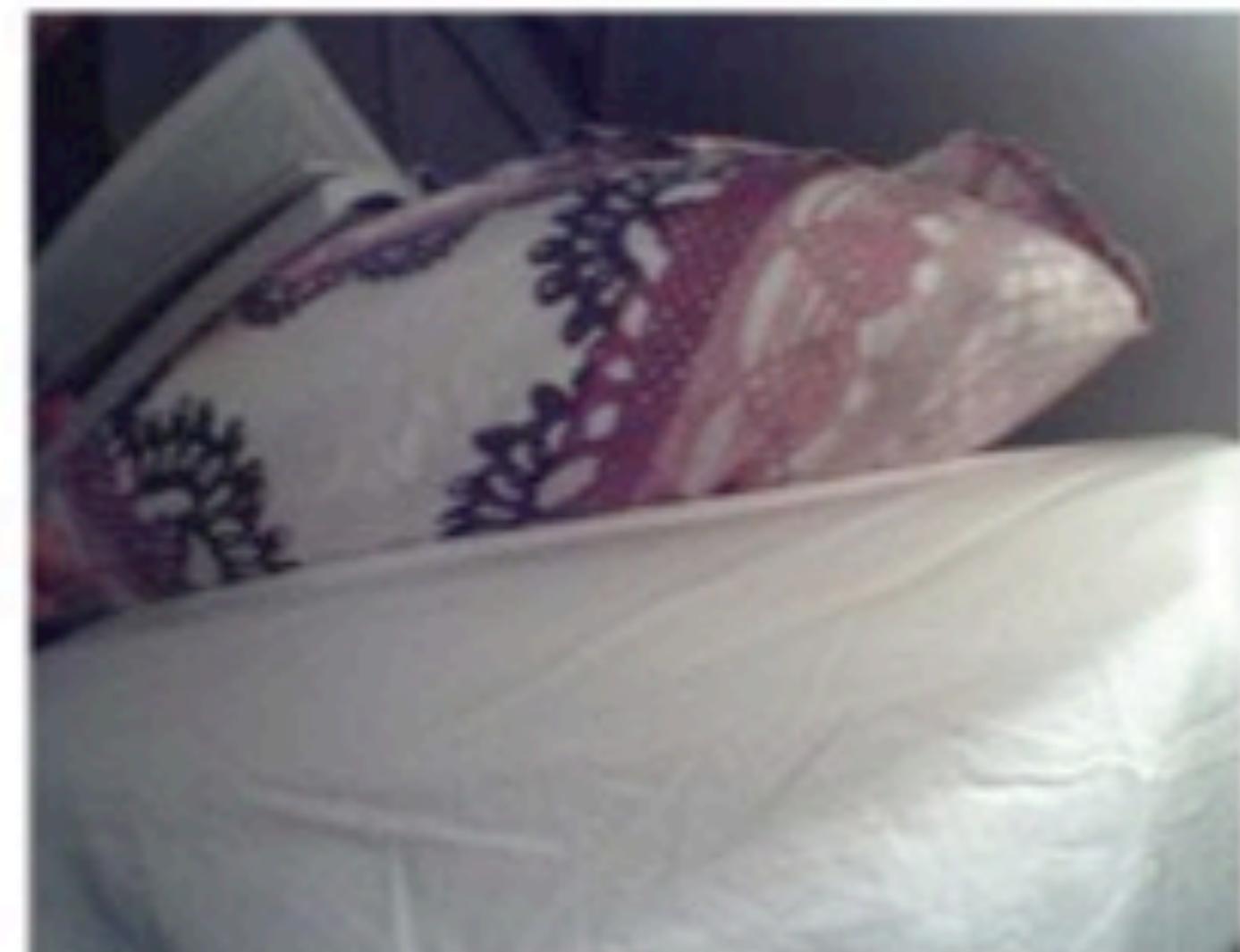
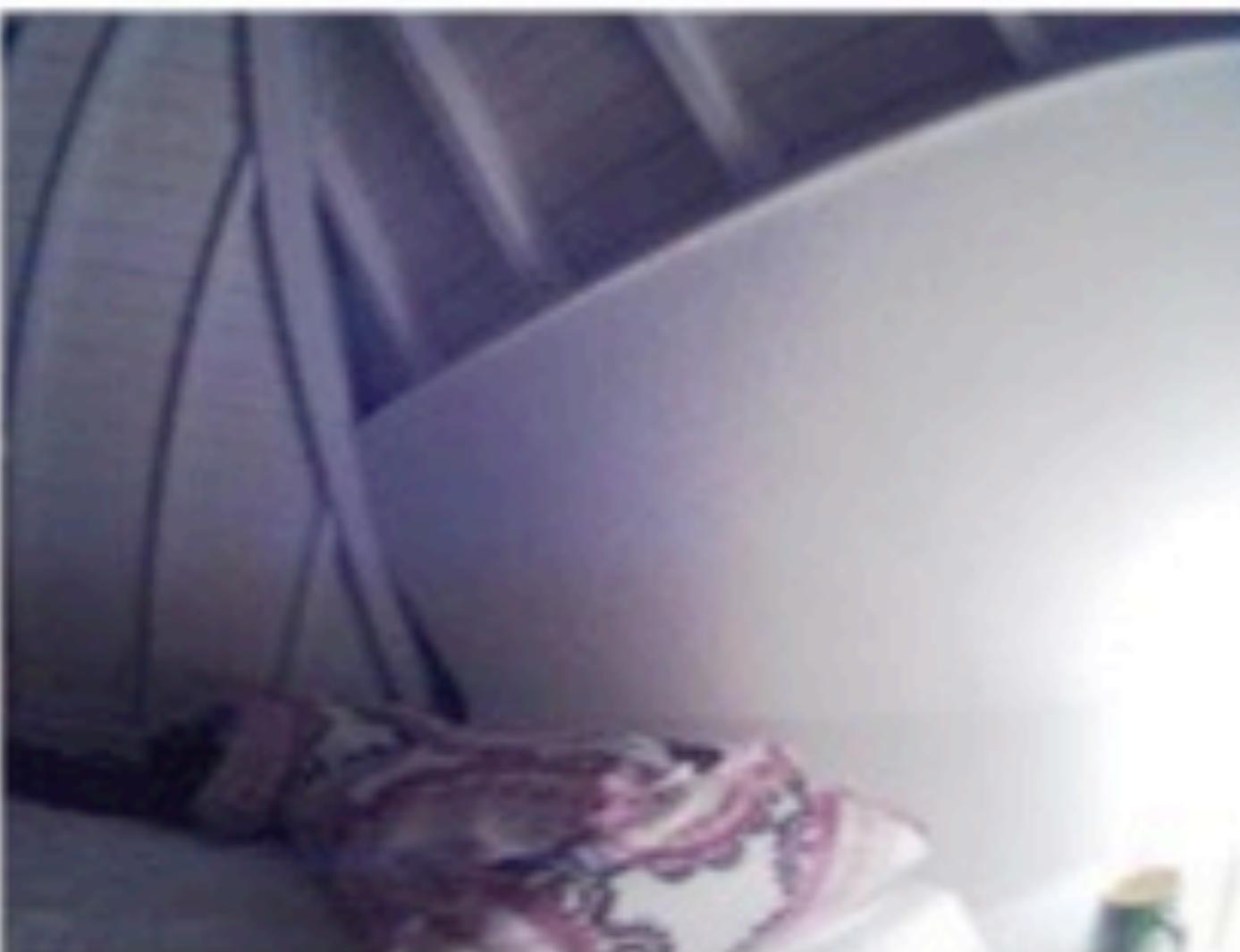
Connected everyday lab

# CONNECTED EVERYDAY LAB



# TU Delft, Connected everyday lab

## Field research from the perspective of an object



Oh congratulations!



*Exercise 2: Identify some first answers:*

*For whom are we creating those creative AI assistants?*

*For what could they “need” our creative AI assistants for? In which context?*

Understanding your  
audience - a few  
methodologies you  
can test

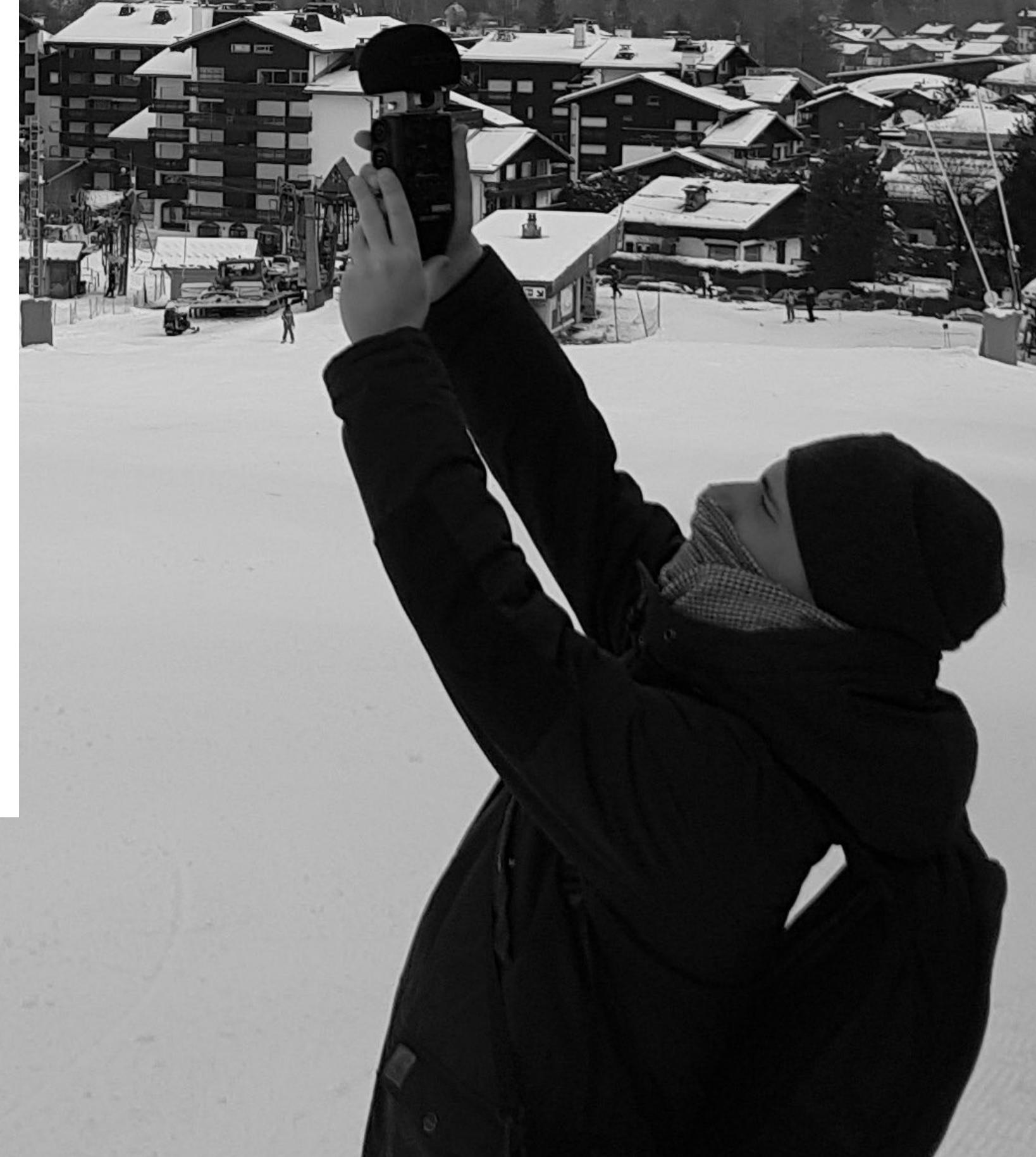
# 1> SENSORIAL RESEARCH

How does it sound like?

How does it feel?

How do you feel?

This could be: sounds, textures, colors, feelings, scents, patterns, audio notes, songs, poems, signs on the streets, words, email extracts, everyday objects, tiny details, secrets ...



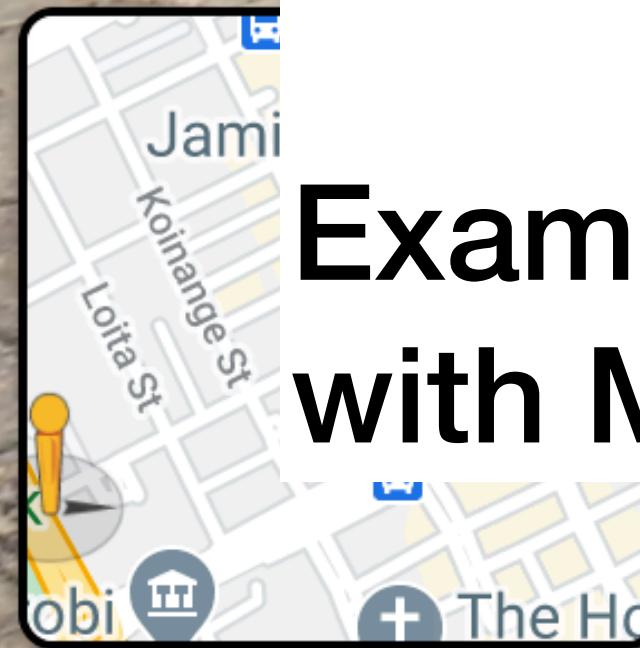


## 2> OBSERVING ONLINE IS RESEARCH

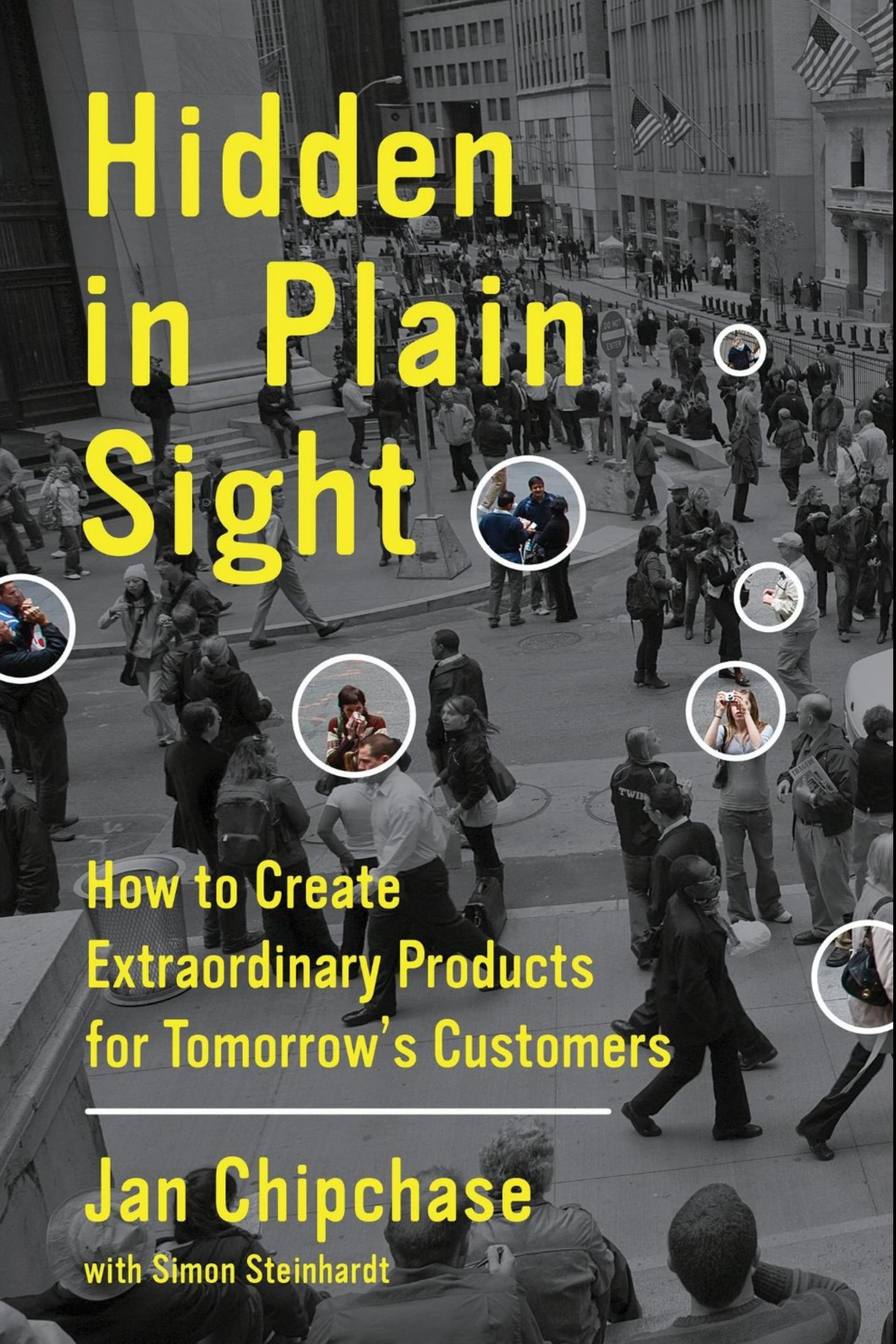
Use the media you can access to put together a digital space of the landscape you want to explore. How is a specific space / context represented in the digital world?

This could be: precise locations, google maps, youtube videos, Tiktok, Instagram, Facebook groups, online forums, magazines....

Example: Unaids project in Nairobi Kenya with MA Media Design in 2020



3> Find interesting  
rituals, gestures,  
habits in the field



« If you want to understand people you need to understand how people function in the wild, their natural settings, in a world of chaos, in a world that is constantly changing »

Jan Chipchase



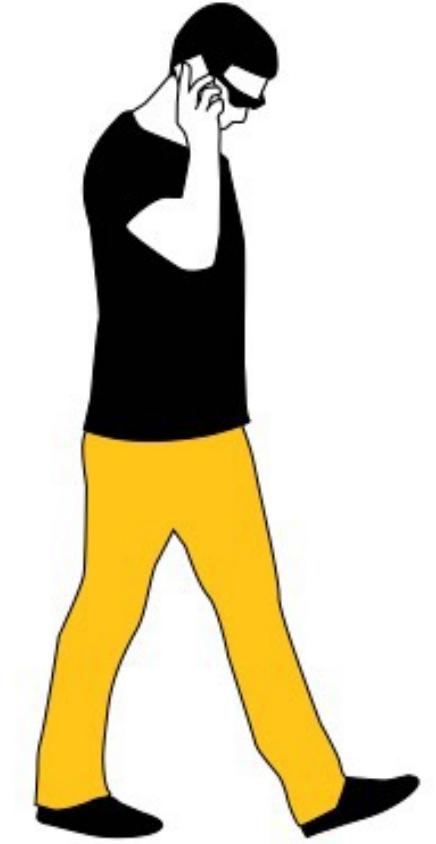
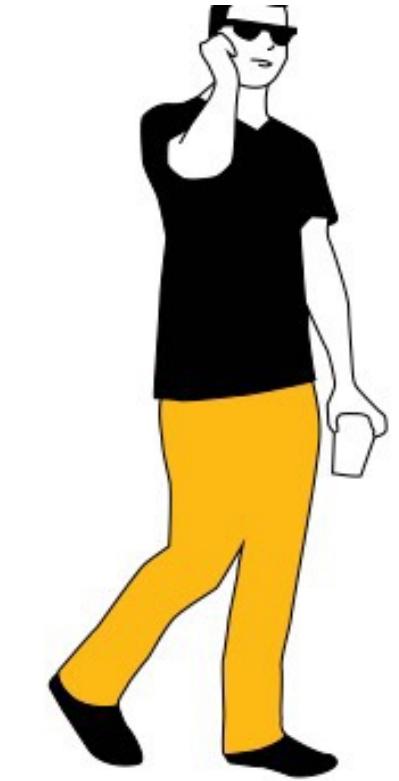
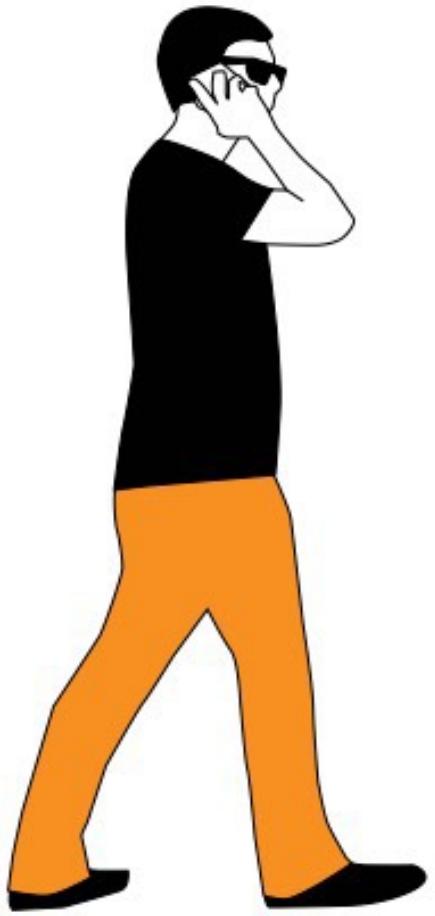
Thoughtless Acts  
de Jane Fulton Sur

Looking at  
ordinary people,  
ordinary places,  
doing ordinary  
things.

<https://curiousrituals.wordpress.com/>



CURIOSRITUALS.WORDPRESS.COM



# CURIOS RITUALS

GESTURAL INTERACTION IN THE DIGITAL EVERYDAY

NICOLAS NOVA | KATHERINE MIYAKE | WALTON CHIU | NANCY KWON

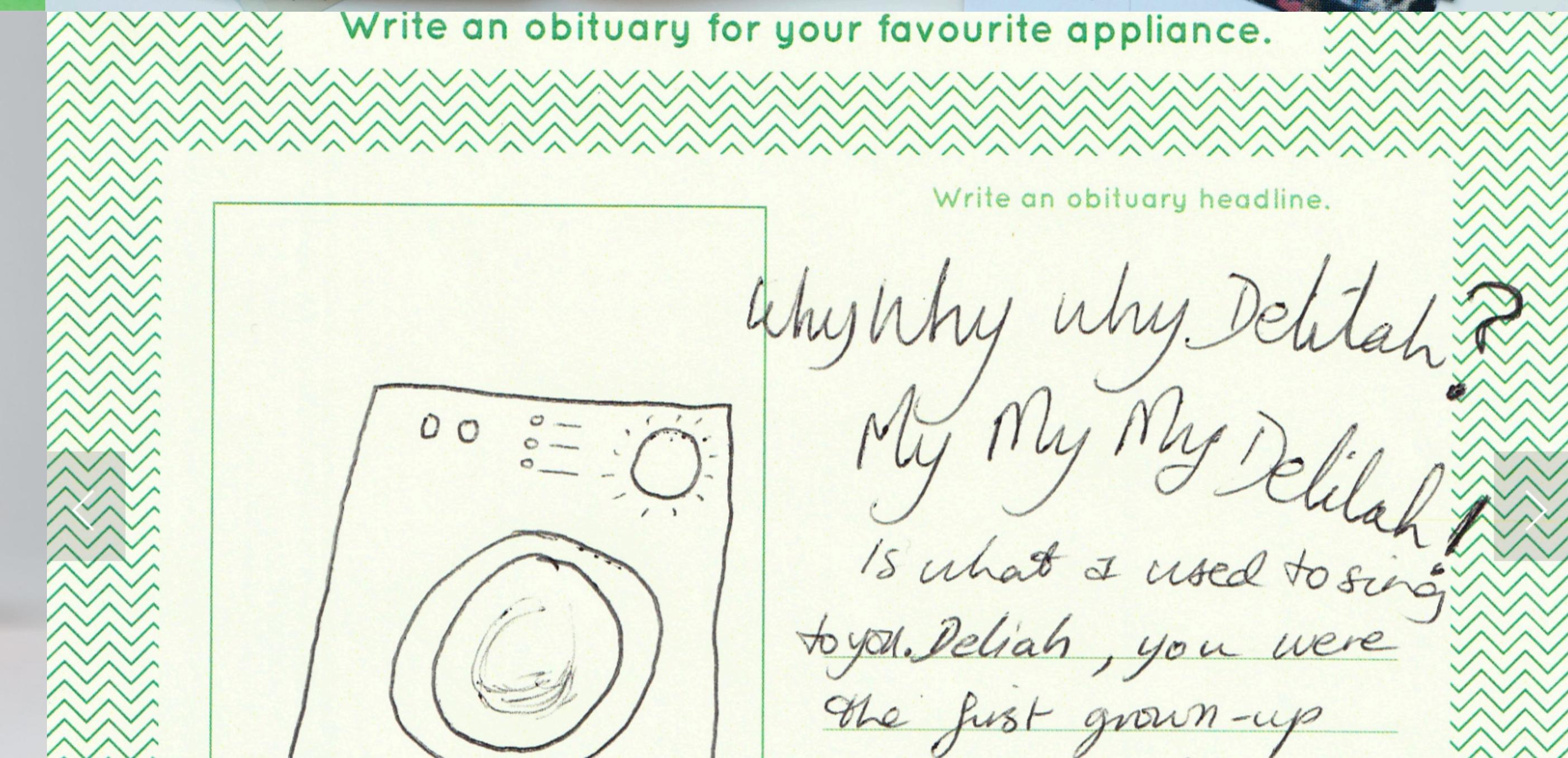
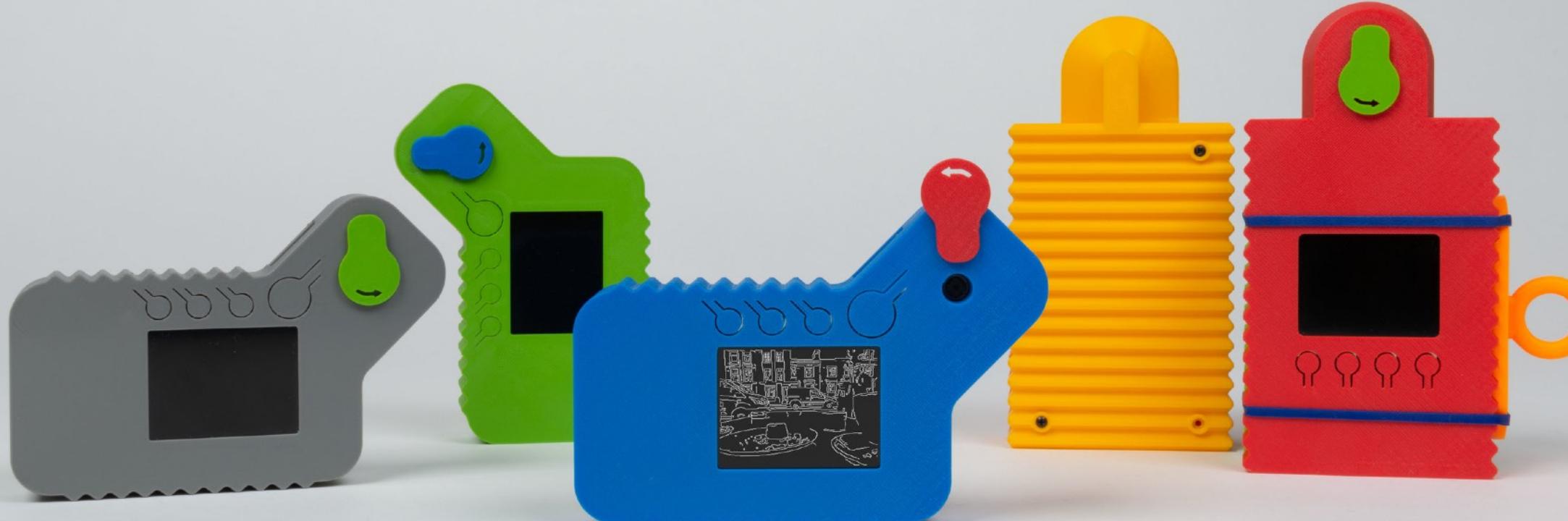
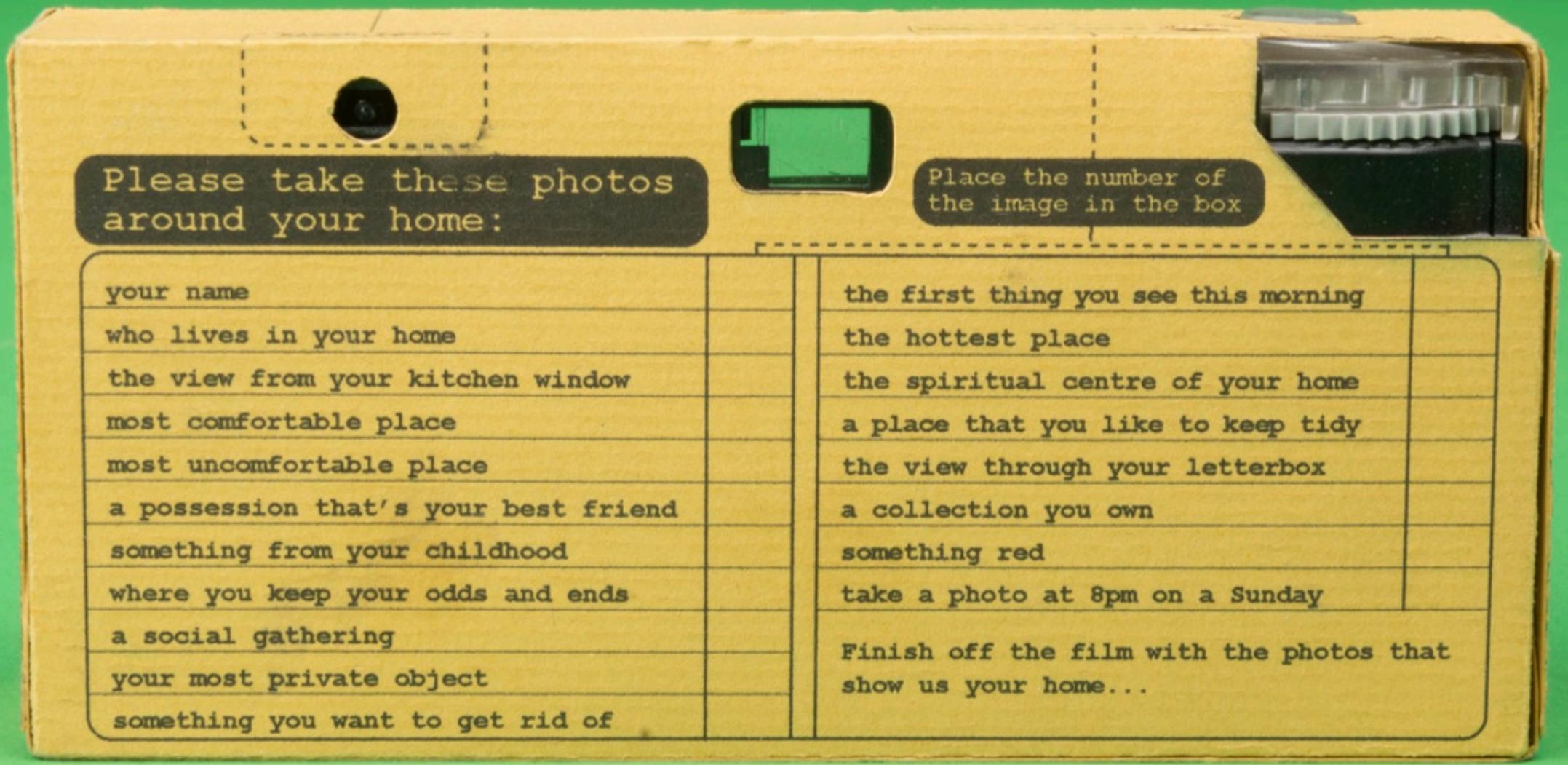


What are interesting rituals that we can observe in the context of this project and with our audience?

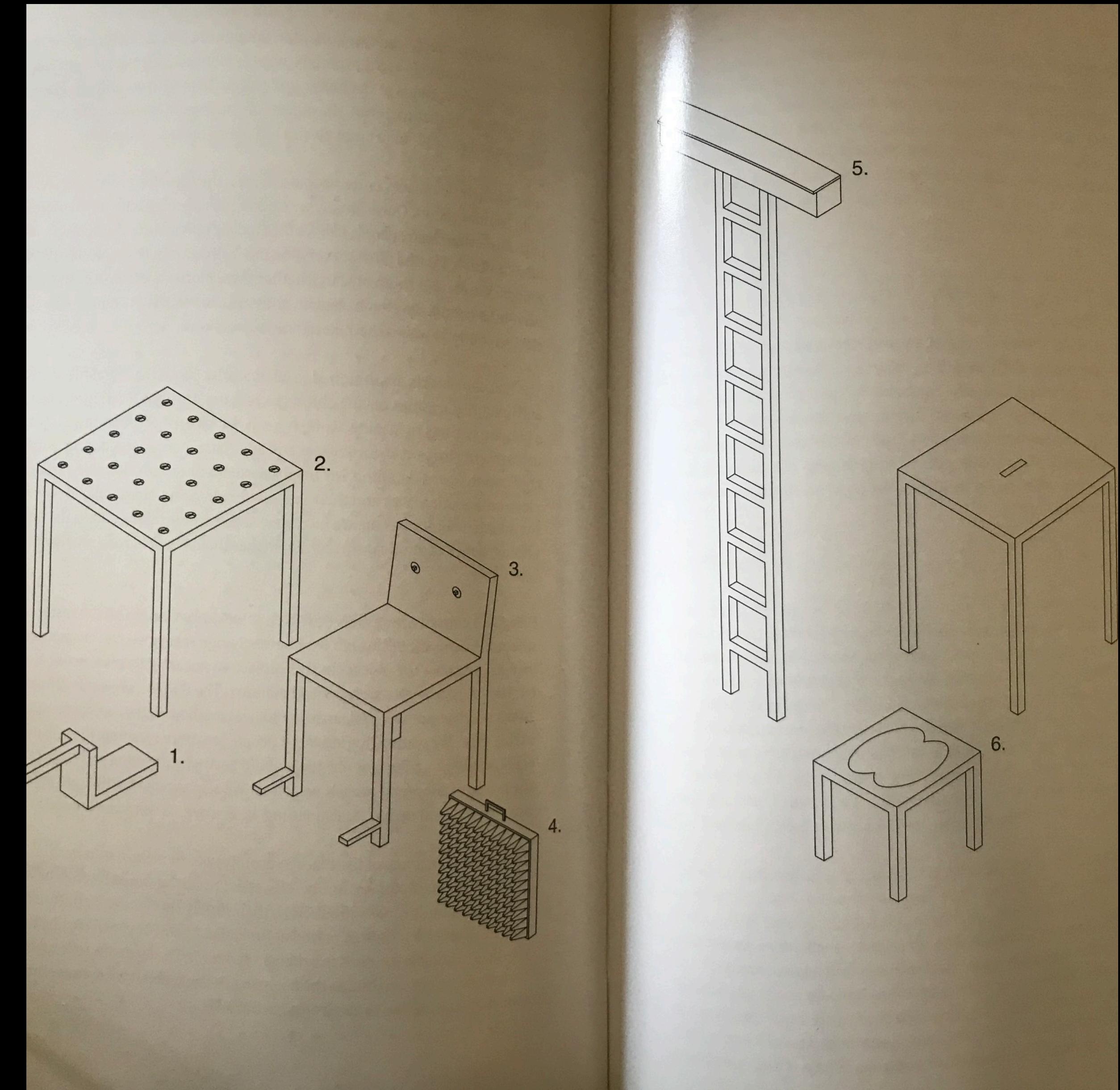
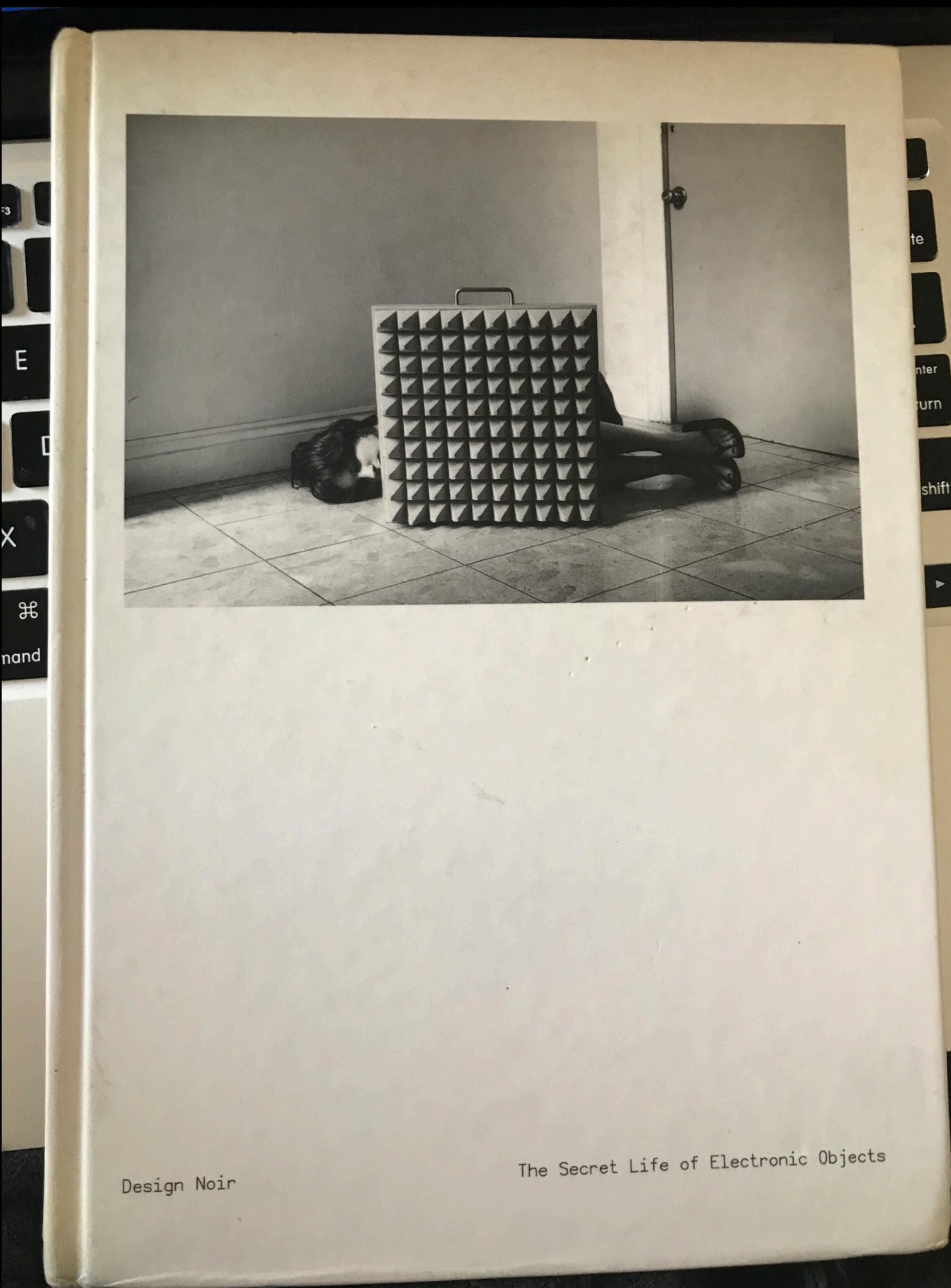
4> Ask people to participate to record small bits of their everyday lives



Cultural Probe  
[probetools.net](http://probetools.net)  
Gaver, Dunne, Pacenti



# Dunne & Raby Design Noir: The Secret Life of Electronic Objects



**ADOPTION FORM**

Please fill out form as thoughtfully as possible. Each application is carefully considered.  
WE REGRET THAT WE CANNOT DO LONG DISTANCE ADOPTIONS.

Name:.....

Address:.....

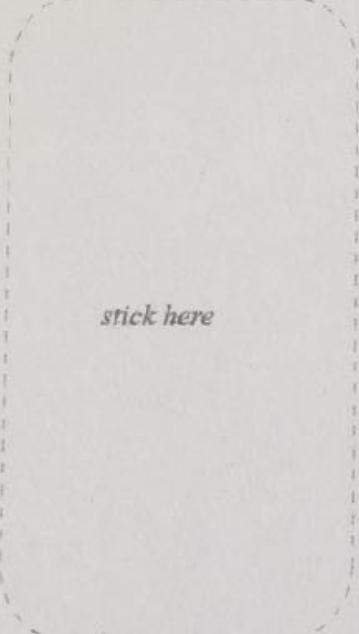
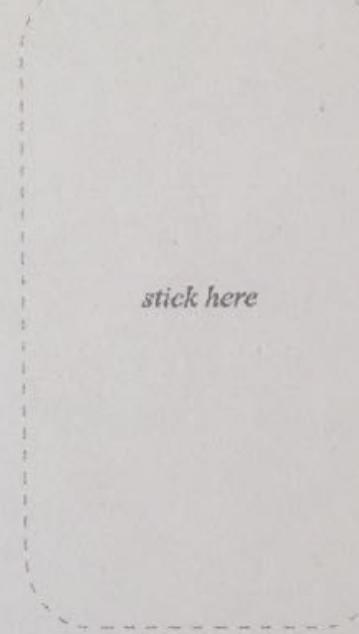
Postcode:.....

Telephone number (residential):.....

Telephone number (business):..... Application date:.....

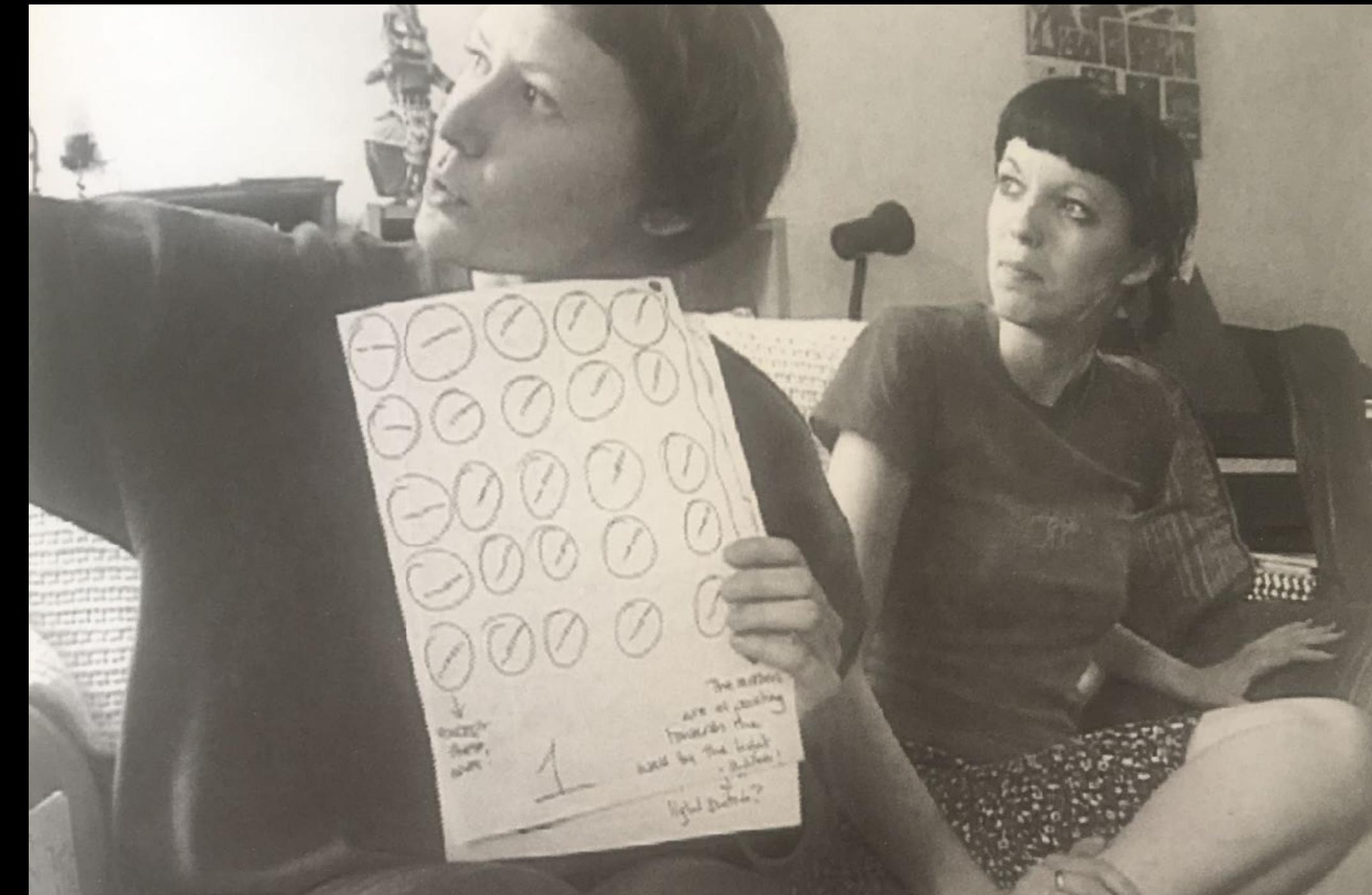
**OBJECT SELECTION**

Please stick the object you would like to adopt into the box and say a few words about why you are interested in that object.

<b>FIRST CHOICE:</b>    <i>stick here</i>	<b>SECOND CHOICE:</b>    <i>stick here</i>
Why?.....  .....  .....  .....  .....	Why?.....  .....  .....  .....  .....

Please describe places in your home where you think you might like to keep the object and reasons why?

.....  
  
.....  
  
.....  
  
.....  
  
.....





When you talked to your friends, how did you describe the object?

A table that's supposed to drain the additional crackling waves of electricity and radiation humming around in your room. I am personally very sensitive to static. There are certainly times when you have lots of radio waves whizzing around in this room, particularly. So that's how I've described it: as something that I hope would have an effect on those potentially harmful invisible things flying around.

Where is the object now? Where has it ended up in your home?

It is by the television in the middle of our sitting room, in the hub of activity really. I certainly spend 90% of my time at home in here.

Why wouldn't you consider having it in the bedroom or bathroom or any other area in the house, do you think?

I suppose because in the bedroom I only use light, but in here there are so many different sorts of electrical equipment.

What did you actually use it for?

Apart from it just being there, my daughter would play with it sometimes, she would put toys on it and so on. It was used as a sort of passing place for objects going on to other places in the house, and newspapers and that kind of thing.

Would you sit on it as a chair?

Yes, it did get sat on sometimes.

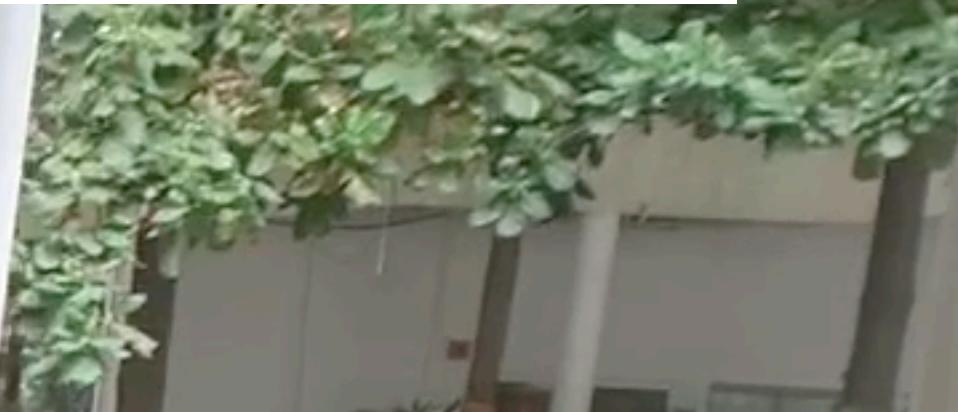
So did you try any experiments?

When I was using my mobile phone I put hand on it sometimes to see if it would stop my fillings hurting.

Did that work?

It did have a slight effect. I think I could be on the phone a bit longer without my fillings hurting. I certainly used it for static when I was ironing, nylon stuff would crackle and I would put it on there. The static definitely drained out. I tried to have my daughter sit on it but she wasn't interested.

## 5> VIDEO IS NOT JUST OBSERVATION



Watch the video together, have a conversation with them about what they recorded. Video shows what it could be hard to describe in words.

This could be: recording their daily commute, a habit, a place, a moment, move through the world with them

A video is a shared material!!!

Remember they can edit/delete what they want!!!!



*How do I conduct  
interviews?*

## 5> PREPARE YOUR QUESTIONS

Getting insights starts with the way you ask questions.  
Think about your intentions, what do you want to understand/  
find? Hold your preconceived ideas!

Try to avoid closed questions (avoid yes or no answer)  
Instead ask HOW and WHY? and then WHY WHY WHY again.

Listen!  
Don't reach to your conclusion, understand what drives people.

Extra tip: Ask the difference between doing and not doing: Why  
aren't you doing this? - it can reveal interesting details and  
motives.

# ETHICAL CONCERNS

- 1) Respect their wellbeing and dignity above all.  
Are they in secure place to talk? Boundaries!
- 2) Informed consent. Share your intentions. Make sure they understand what is expected of them. What will happen.
- 3) Ask permission. Tell them if/how the data will be shared.  
What will you do with the material. They are allowed to edit!
- 4) Data privacy. Their profile have to remain anonymous unless agreed. Do not draw attention to the participant - their public profile, tweet etc...
- 5) Have your recording tools handy and prepared in advance

you don't have to agree with  
them!

but - > Respect for the  
Autonomy, Privacy and Dignity  
of Individuals and Communities

## *Exercise 3:*

*What are questions that  
we could ask tomorrow  
or to our audience?*

*Exercise 4:  
Identify which  
methodologies we  
could use in our field  
research*

## IN A NUTSHELL

- 1) Define scope of the project -  
Which context?
- 2) Understand your audience -  
what do we need to consider ?
- 3) Find you field research  
methodologies - what to ask,  
how to find it?

Communicating our  
field research and  
interviews findings

# *USER JOURNEY*

# USER JOURNEY

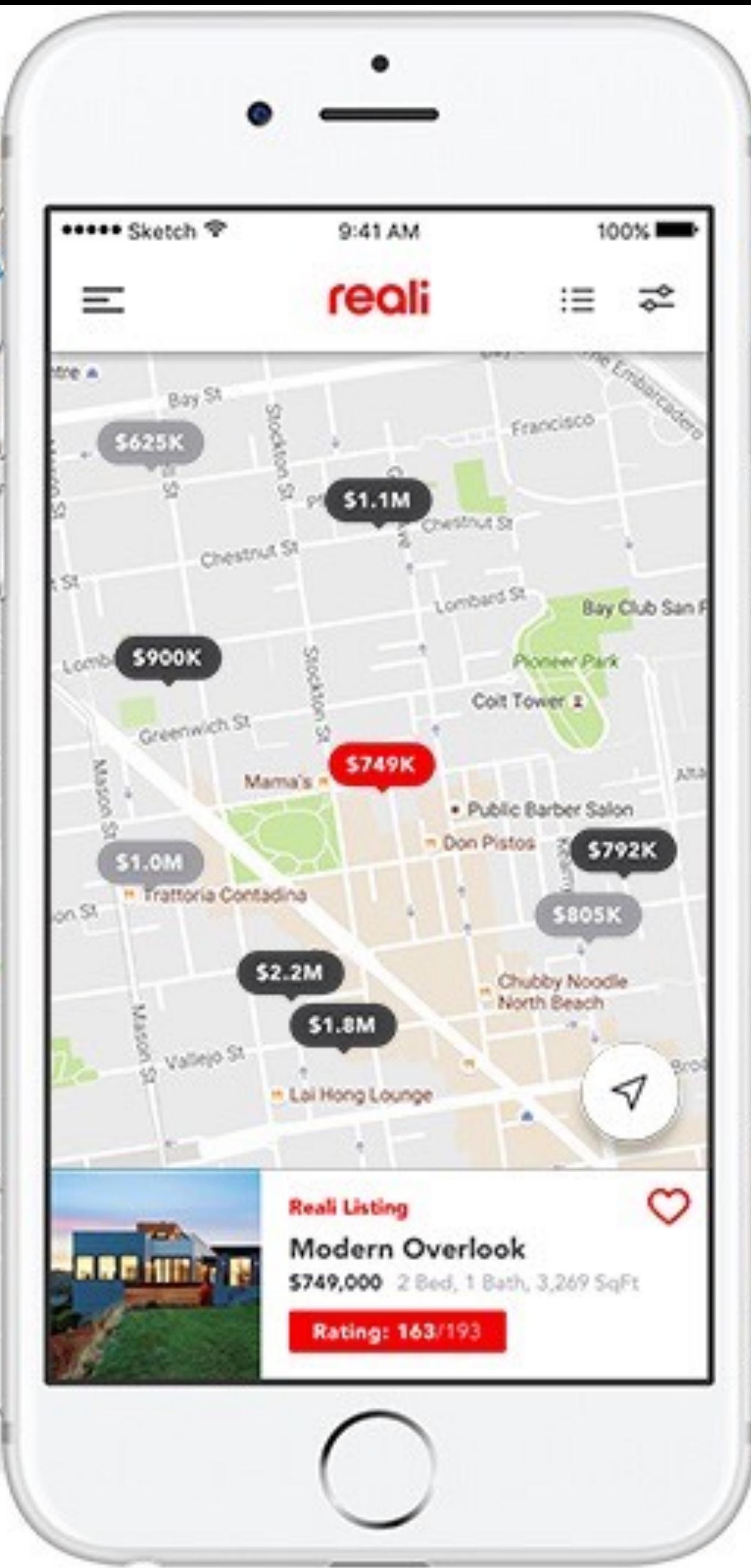
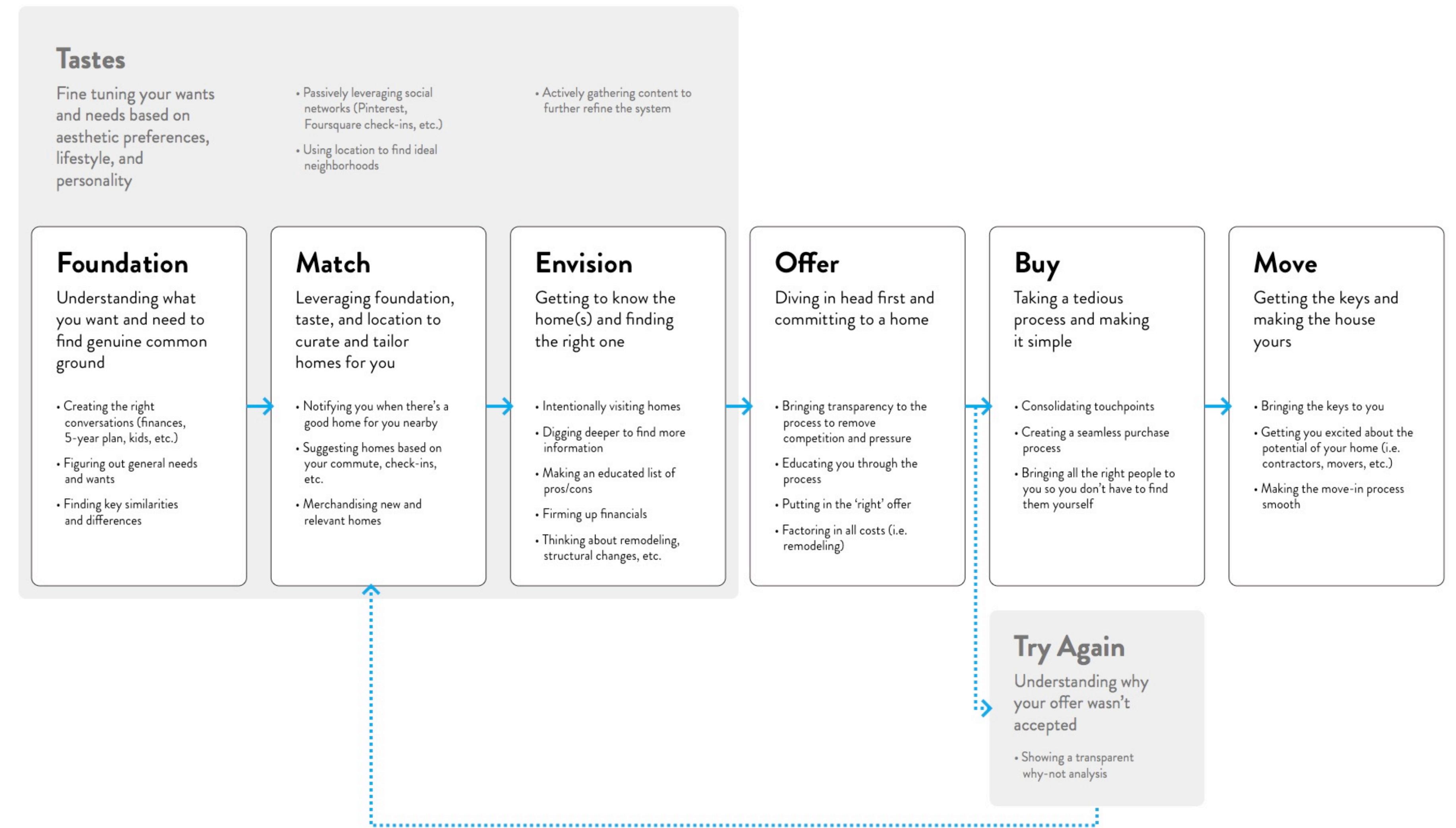
This is the experience people lived throughout the whole interaction with a product or a service.

# OBJECTIVES OF THE USER JOURNEY

- 1) Map how things are right now
- 2) Model situations or activities during which the product or service is used
- 3) Put the needs and expectations of people in a specific context
- 4) Be a means of communication between design teams.

**Define the perimeter** of the experience you want to map.

**Structure the main stages** and draw up an inventory of **all the contact points** between people and your object, interface, location, etc.

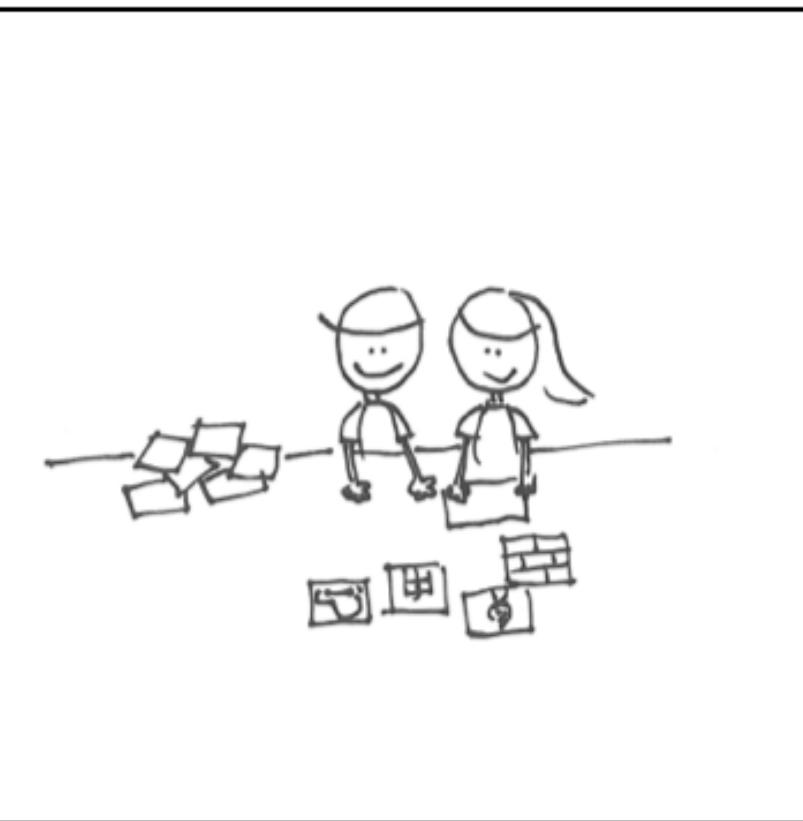


## Tastes

Fine tuning and needs aesthetic, lifestyle, and personality

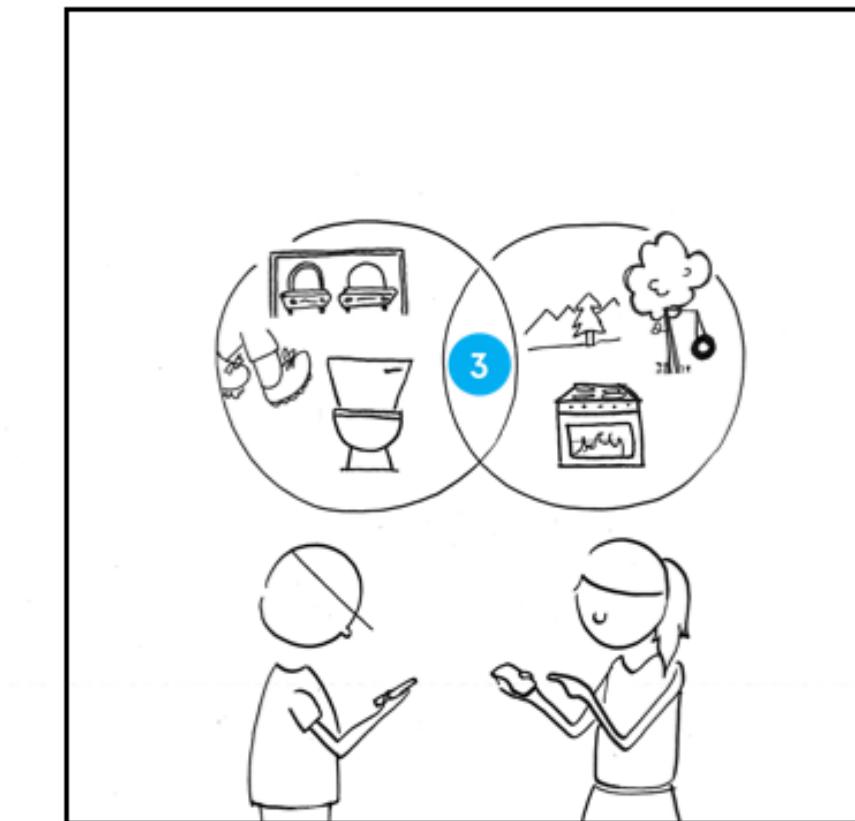
## Found

Understanding what you want to find genuine ground



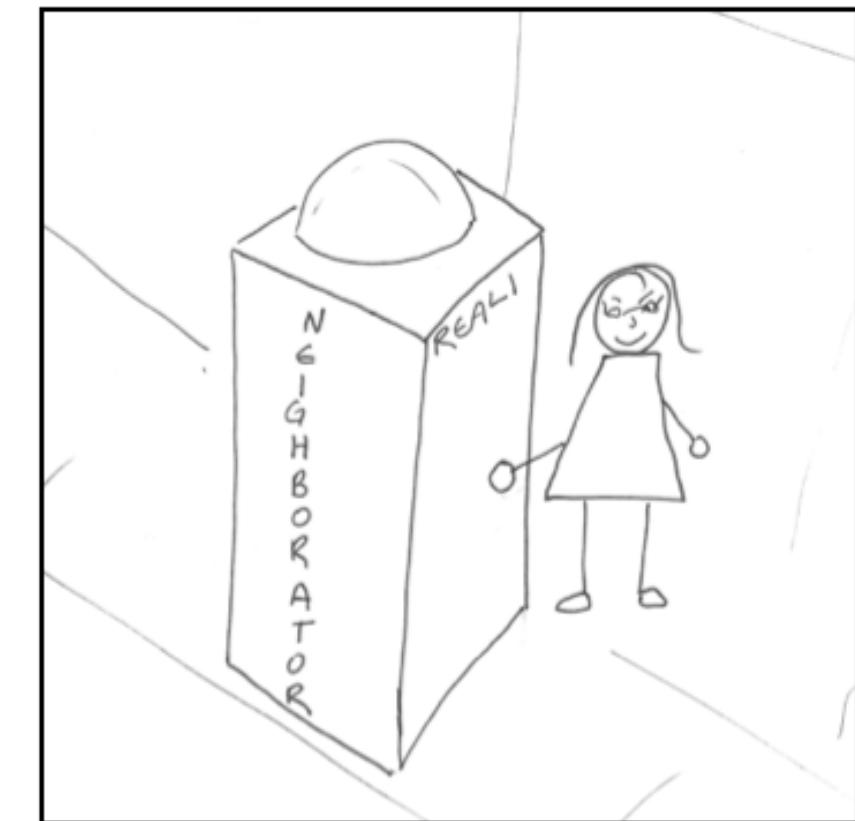
Priority Puzzle

- Creating the right conversations for your 5-year plan
- Figuring out what you want
- Finding key differences

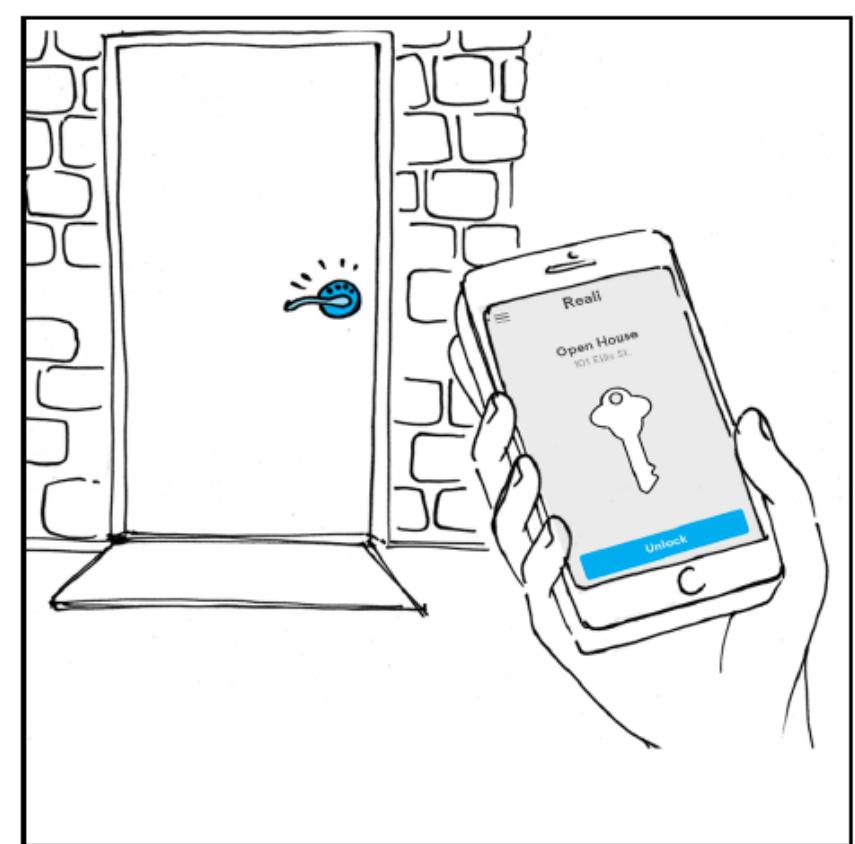


Common Ground

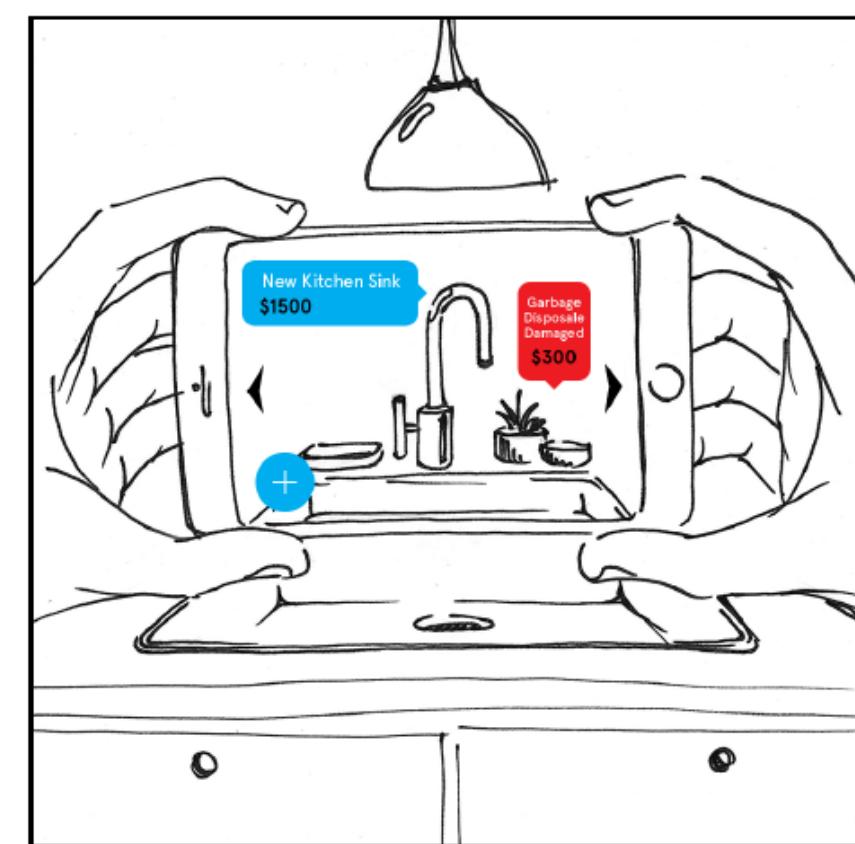
- Notifying you when there's a new home for you
- Intentionally visiting homes
- Bringing transparency to the process



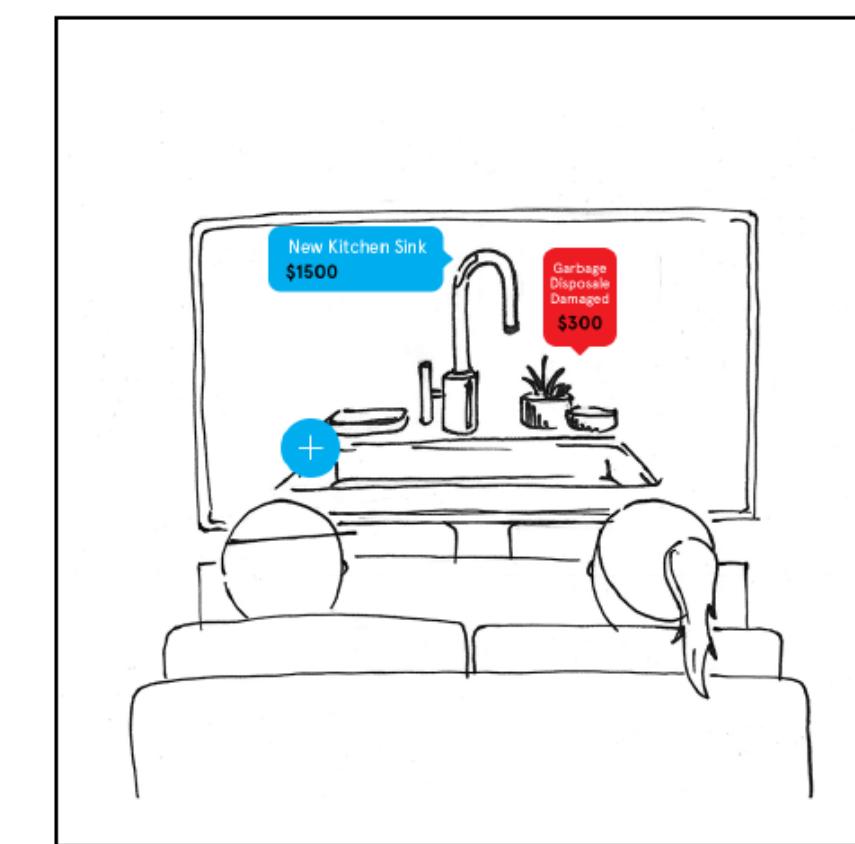
Neighborator



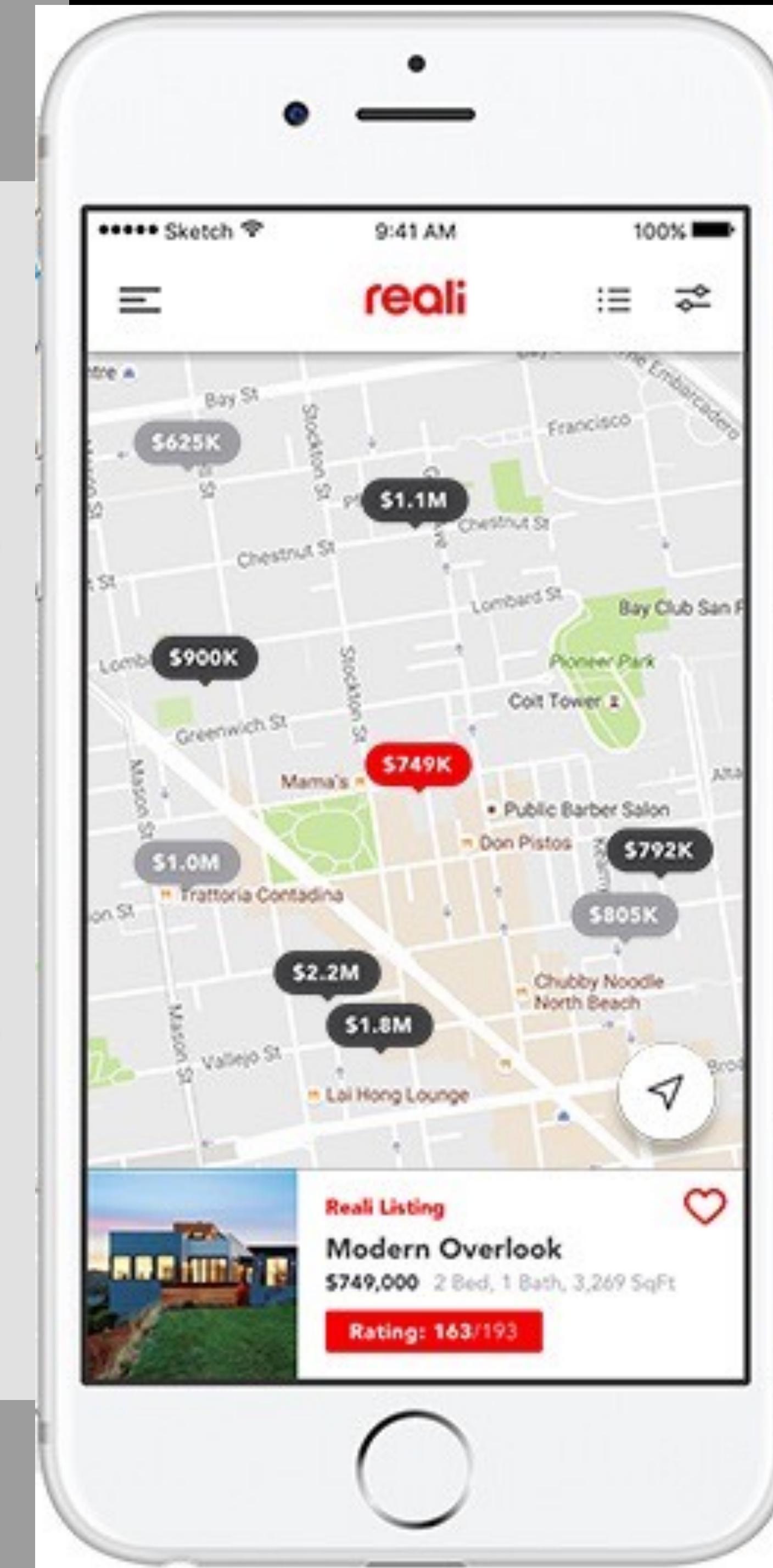
Open House On-Demand

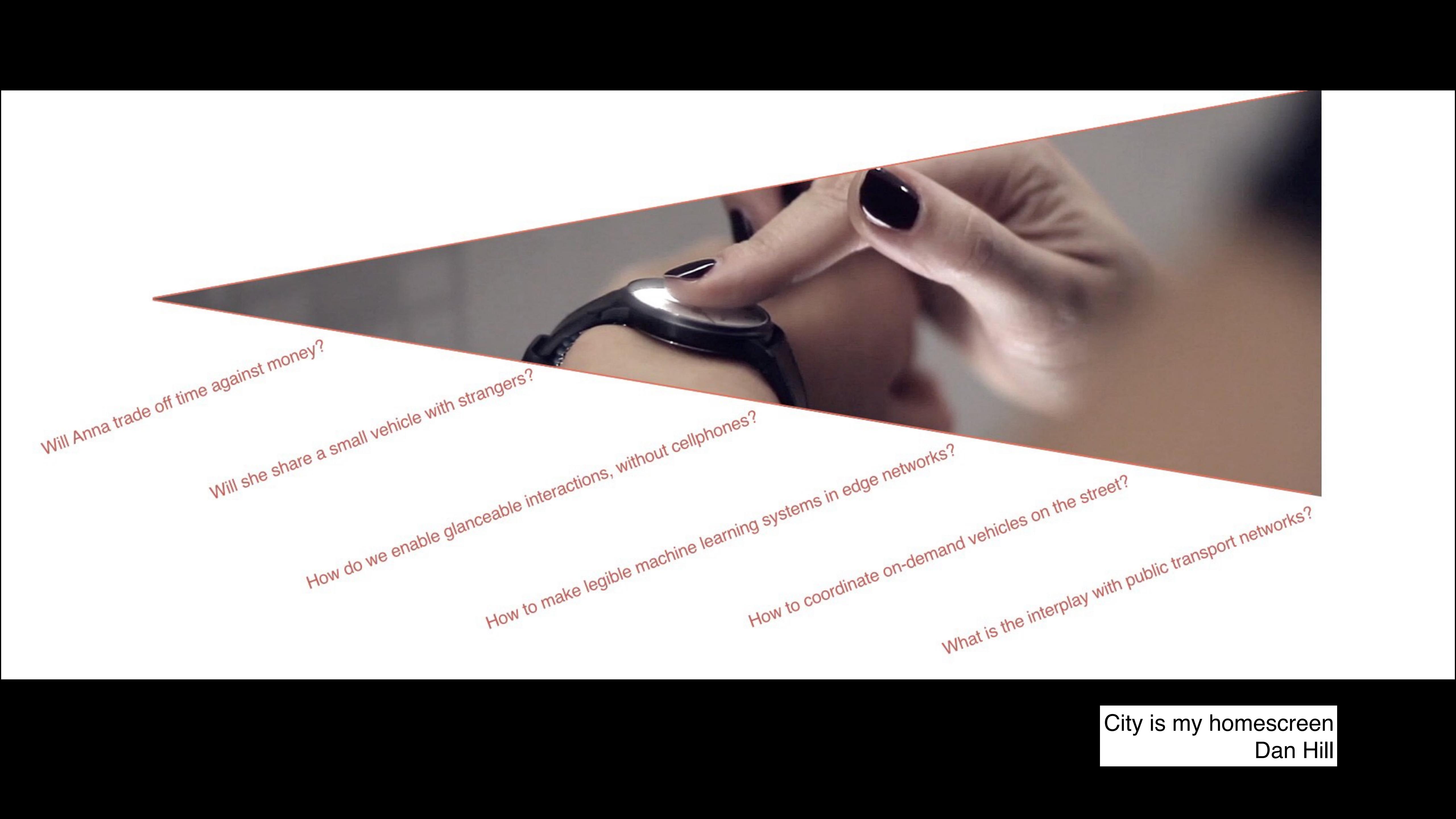


AR Notes, Pricing, Suggestions, Contractor Bidding Offer



Open House Review





Will Anna trade off time against money?

Will she share a small vehicle with strangers?

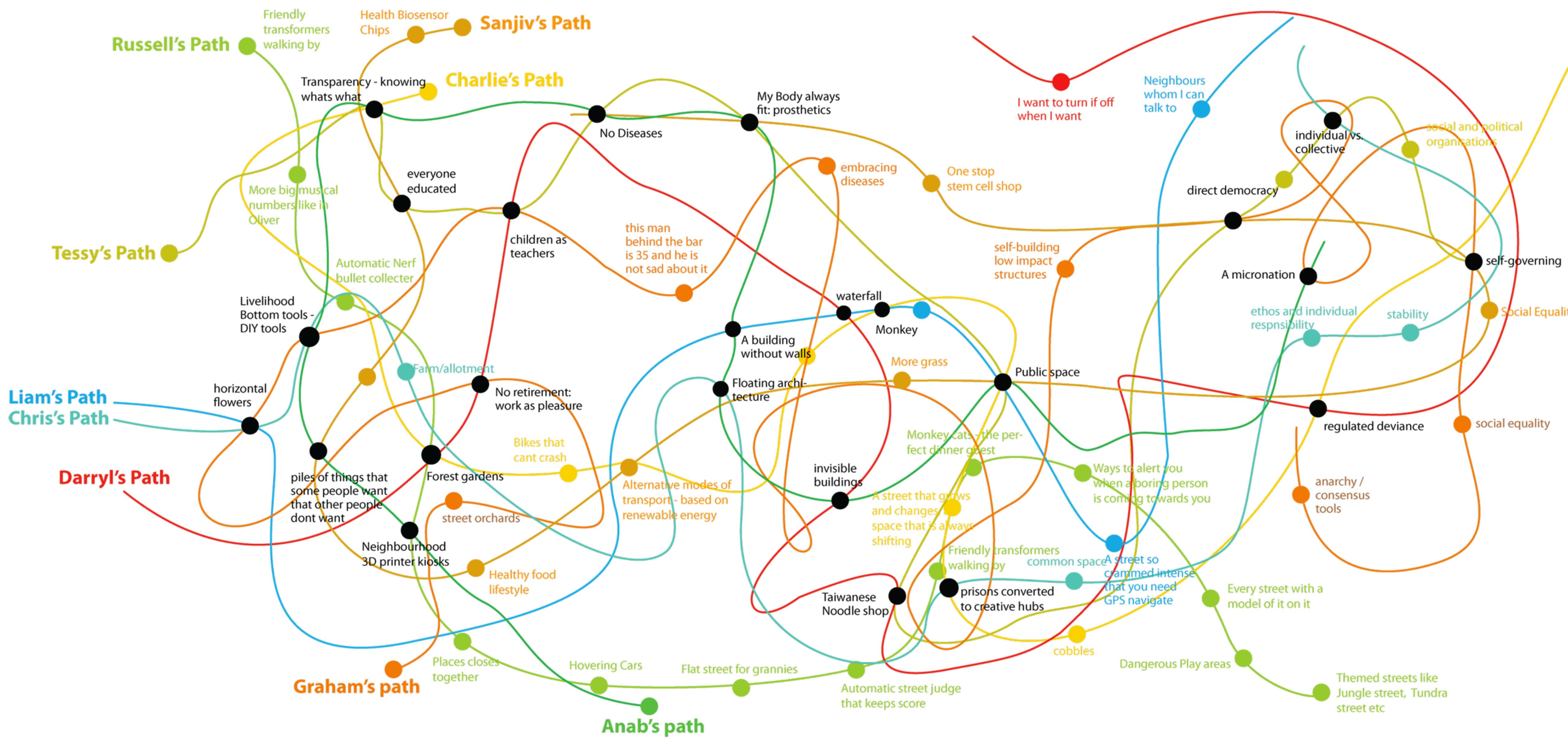
How do we enable glanceable interactions, without cellphones?

How to make legible machine learning systems in edge networks?

How to coordinate on-demand vehicles on the street?

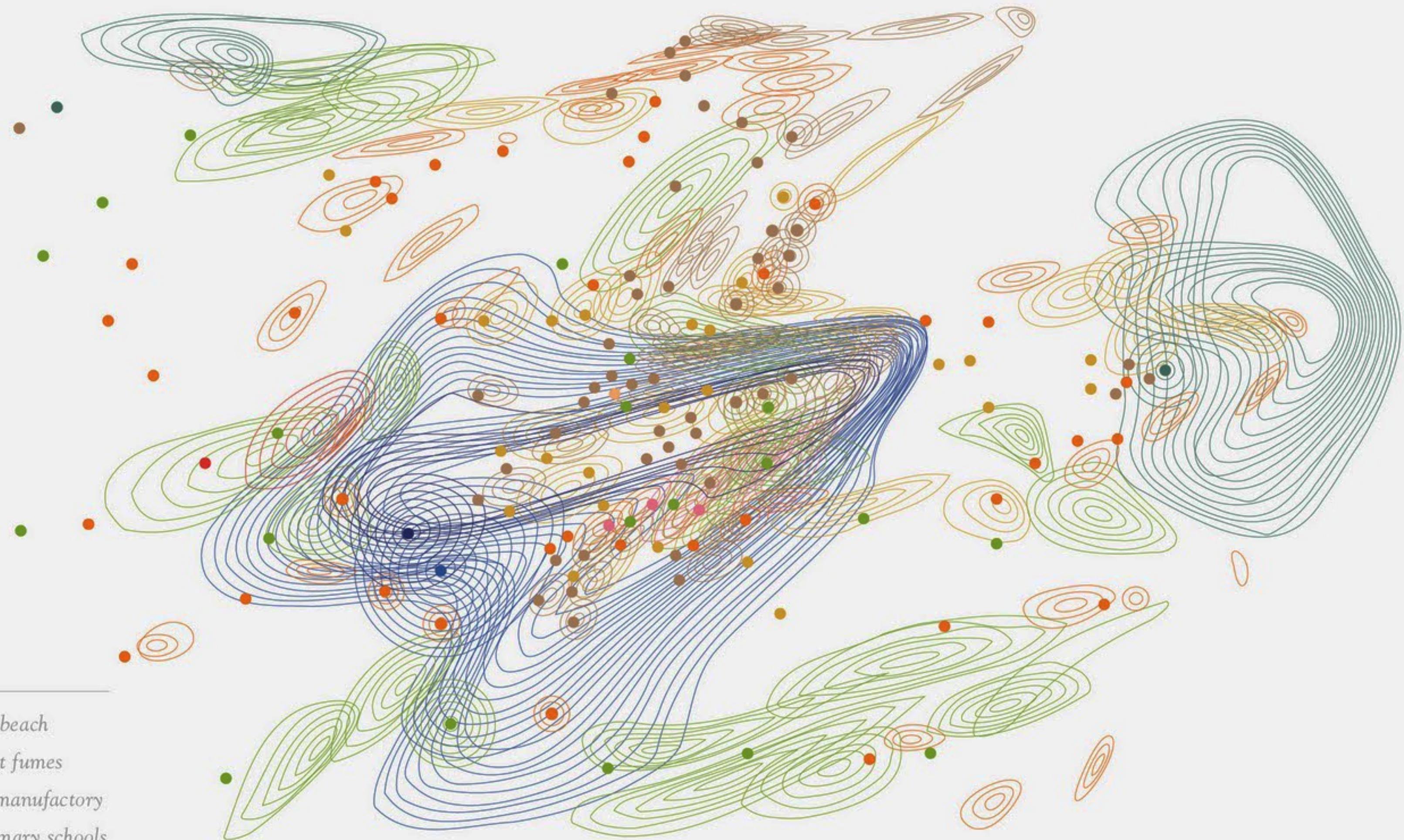
What is the interplay with public transport networks?

City is my homescreen  
Dan Hill



# **‘Power of 8’, the futurescape of ‘Acres Green’**

# *Smells of Auld Reekie on a breezy day circa 2011*



Auld Reekie emits a plethora of scents and smells; some particular to Edinburgh, some ubiquitous city aromas. It is their combination, and how they are distributed by the prevailing south-westerly winds that make them city-specific.

# GEORGES PEREC

## *l'infra-ordinaire*

LA LIBRAIRIE  
DU XXI<sup>e</sup> SIÈCLE  
SEUIL

— Elle n'est pas restée très longtemps.

Le 41, le 43, le 45 (Hôtel du Mont-Blanc), le 47 sont des immeubles bouchés. Ensuite des palissades.

Des voitures tout au long de la rue. Quelques passants.

Au 49, une dame tousse à la fenêtre. Le 51 est une maison condamnée. Le 53-55 (Le Repos de la Montagne, vins) est fermé. Tout en haut un terrain vague. Un hangar avec un panonceau neuf :

### APPLICATIONS PLASTIQUES

4

*Dimanche 5 novembre 1972  
vers quatorze heures*

Le n° 1 est toujours là. Le 2, le 3 : couleurs et confection « Au bon accueil » ; le 4 : Boutonniériste (fermé) ; le 5 : Laiterie devenue plomberie ? Le 6 : coiffure. Le 7 détruit. Le 8, le 9 ? Le 10 : parage de peaux ; le 11 détruit ; le 12 : Selibter, le 13 détruit ; le 14 : un immeuble détruit, une boutique encore debout ; le 15 entièrement détruit. Le 16 ? Le 17 : bar-caves. Le 18 : Hôtel de Constantine.

28

19 ? 20 ? 21 détruit. 22 : Hôtel-café. 23 ? 24 toujours intact, 25 : un magasin fermé ; 26 : des fenêtres murées, 27 muré, 28, 30, 36 toujours debout.

Un chat tigré et un chat noir dans la cour du 24.

Après le 27, côté impair, plus rien ; après le 36, côté pair, plus rien. Sur l'immeuble du n° 30, des affiches de Johnny Halliday.

Tout en haut : APPLICATIONS PLASTIQUES.

Dans le terrain vague il y a un chantier de démolitions.

Des pigeons, des chats, des carcasses de voitures.

J'ai rencontré un enfant de 10 ans ; il est né au 16 : il part dans son pays, Israël, dans huit semaines.

5

*Jeudi 21 novembre 1974,  
vers 13 heures*

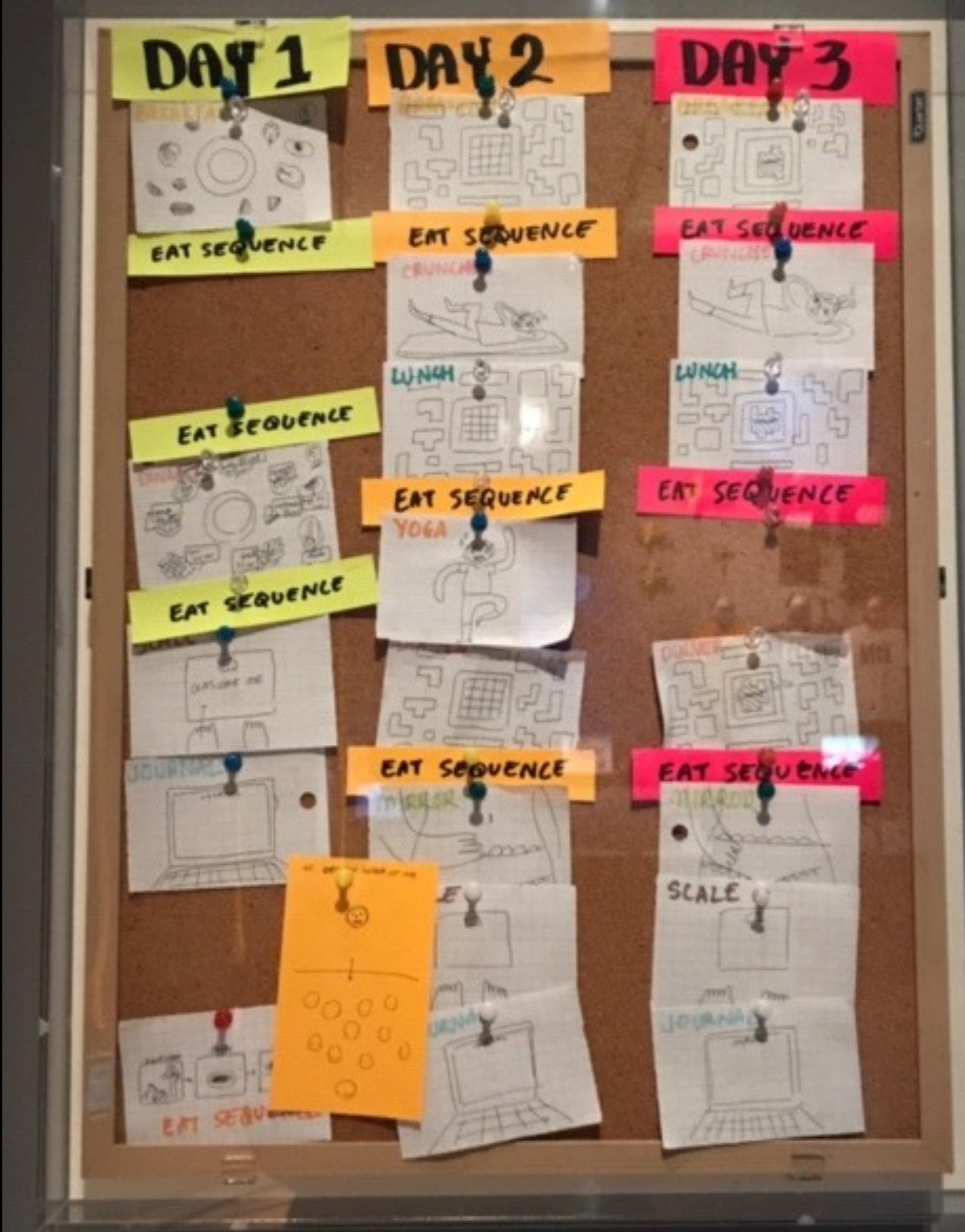
Les HLM en bas de la rue des Couronnes sont terminées.

Le bas de la rue Vilin semble encore un peu

29

Intensity	-1	0	1	2	0	1	2	3	1	-1	2	4	-1	-2	-3	6	5	3
135	20	15	15	5	5	5	10	10	15	20								
Moment	Graveyard	Waterfall	Desert	Canyon	Cave	Ruins	Mountain											
Area	Beginning	Hub Area	Barren	Bridge	Desert	Power Plant	Slow Surf	Steep Surf	Under City	Guardian Maze	Vertical Room	Grave Top	Wind Tunnel	Snow Field	Wall	Ascent	Flight	Return
Act	Act I: Setup	Set Off																Summit
Monomyth Stage	Call to Adventure	Supernatural Aid	Cross First Threshold															Act III: Resolution
Life Stage	Birth	Exploring	Calling															
Growth Stage				Focusing			Working			Excelling			Mastering			Transcending	Re-genesis	Rebirth
Relationship Stage					playful teenage adventure			gaining control to reach adulthood						getting old, getting responsibility		reaching enlightenment	see the life in new youthful eyes	passing to the
Mood	newness, self confidence and self reliance	Intimacy vs Isolation, new friendships, first love	adventurous, awe		brief relationships working together for common self interests		commitment, trust, reliance on others, conflict, betray?			advancement in career								new generation
MP Focus	Teach players individually the basic gameplay and introduce them a common goal	"Hey another me" First encounter proves that both players are human through collaboration		"Hello! Goodbye!" "That's fun!" Brief co-op	risky, challenging	wonder, surprised, lost	"Wow! Look at this!" "That was scary!"			maturity selflessness, joy of sharing	struggle together to survive the harshness of life, protect each other							reunion, reconciliation, self acceptance, joy of selflessness & Sharing with each other
Player Conscious	Where am I? Who am I? Tomb stone reacts to me Left over trail White guy gives me a symbol Mountain is my goal Cloth strands can help me fly	Moving sand Another me but different $1 + 1 > 1$ There are cloth inside the machines Ancestor can do ??? to the aqueducts	Endless sand Cloth fish! This is some kind of factory with lots of cloth trapped inside White guy opened the dam, lots of sand are pouring out	The city here is big	Cloth is everywhere underground Machines are mean and eat cloth White guy saved me Machines escaped through the ceiling	Lots of cloth are fed to factory Machines are made inside Cloth is made of life Mass grave with lots of symbols King white guy put all the symbols in me and point me to the mountain	This environment sucks Oh no, the machines are back Am I dead?							Every symbol I carried turns into white dudes They sing and join me to form a big white phoenix Machines are shattered and turned into cloth Together we all fly towards the light Some small white guy is waiting for me We are all connected				
Spiritual Journey	Come to the world with open mind, calm. You learn some basics of the new world. You can awake cloth. Harmonize with cloth.	Cloth is alive, you see them as a form of life	Cloth can help you, and they are friendly	You can help cloth, you respect cloth, bigger forms	You love cloth but the machine kills them	You realize that you are part of the ancient civilization which created the machine. You are sad because discover the past has no respect to life ( selfish ) Ancestor reminds you of your goal and pushes you to the mountain	You are tested by the reality, the harsh nature	You struggle to resolve the past with the present	You failed	You transform and become selfless	Everything is in harmony	Let go yourself Pass the physical form to the new comers						
SP Moments	Opening shots Start/continue menu Good looking mountain Meeting the first ancestor Portal hub area Flag opens cage Living strand Fly 2nd ancestor open tunnel	Moving sand wave Interactive Sandfall Guardian pieces Cloth bridge Multiplayer encounter *Multiplayer ancestor *Symbol Reward	Sand dunes Find and release Cloth Fish Follow Cloth Fish Discover small runes and artifacts Climb the factory tower with Cloth Fish Ancestor open the flush gate Sand surfing	Buildings in Sand Surf through city *Surf on hard surface: jump pads Various obstacles: sandfall, short wall, arch, over hanging Branching path Slow down flat area Surf on cloth	Explore the Cloth forest - Cloth Jelly, Strand, Kelp Activate guardian Guardians turn cloth into sand Sneak through Guardians Find ancestor in the maze Ancestor protects the player Guardians break the ceiling Ancestor leads player to the next room	The museum of past civilization Vertical climb of the grave Ride Cloth dolphin Encounter of the king ancestor King ancestor opens the gate to the mountain Guardians break the ceiling Struggle to get out the ruin	Wind tunnel game play *Player bleeds symbol/cloth Wall climbing, wait for the wind to pass Guardian attack (avoidable) Blizzard Guardian attack (unavoidable) Force departure *Broken Ancestor Statue Death Ancestors revive player *Player 2 merges with player 1 if alive	Ascension Smash into guardian Cloth guardian transformation Fly to the end "Wow so much life" Ancestor waiting at the light Credits										
MP Mechanics	*Slow Cloth Charge *Shout Improvement so that you can still sense shouts off screen.	*Online player glow simulation should be local *Two player ancestor solution	Two player only symbol or painting puzzle Teach player to want to be close to each other	Delay device - breakable structures Branching Paths	Player can see another player in the dark *Player automatically help another player to stand up	*Collaborative jumps Umbrella Lowering the ladders	*Automatically huddle in danger when players are close											
Ancestor Plot	Ancestor gives symbol, points at the mountain	Ancestor links the bridge	Ancestor open the flush gate	Ancestor shows player the vision of the past city, and open the path to the under city	Ancestor protect you from the guardians	King ancestor opens gate to the mountain, give player courage and strength	Ancestors gather and revive player	Child Ancestor welcomes you at the light										
Guardian Plot		Guardian pieces scattered around, player can find cloth hidden inside them			Guardians activate, attack player, break ceiling and disappear	Player also discover the factory of guardians	Guardians return and attack players, break players apart and kill them	Guardian shell is destroyed, reveals friendly cloth form. It joins player and fly to the light.										
Cloth Sand Plot	A desolate world buried in sand	So much sand, it's pouring out of the cliff	A tower is still working underneath the ground, splitting out sand clouds, cloth strands are gathered through aqueducts	More towers can be found in the city. The city is in the process of being buried. More strands can be discovered moving through the aqueducts	Guardians consume cloth and turn them into massive amount of sand, cloth fish dies and turns into sand	Cloth is made by ancients and decorate the space Player discover that cloth is made of life from nature	One player is killed and turned into sand	There is no sand outside the wall, player may hear the sound of ocean or rain										
Ruins Plot	tomb stones Abandon temple	Eroded mass grave	Broken guardian with cloth inside	Broken aqueduct	Tops of the buried buildings	Massive city with more power plants	Entrance to the Ruins with guardian	Museum	Mass grave with more and more symbols near the top	Defensive facilities & barriers left from the war	The returning of the mech	In front of the great wall	The great wall	Ground zero, where the cloth bomb was detonated	Kelp Forest, Guardian, Fish, Dolphine	Sky above the fallen city	Circle of Life	
Cloth Creature	Shrub	Kelp	Strand	Bridge	Fish	Ladder	Large Fish, Lots of Fish	Track	Kelp Forest, Jelly, Fish, Umbrella	Dead Fish	Jelly, Fish, Umbrella	Dolphine	Shrub	Strands blown away	Guardian	Old World is Dead		
Tapestries	Ancient Life	Worship Cloth	Guardian	Cloth is Power	Power Plant & Aqueducts	Prosperity	Cloth Turns into Sand	Cloth Shortage	Cloth Dispute	Spaceship	Graveyard	Massive Grave	Bulding the Wall					
Idiot Proof Messages																		

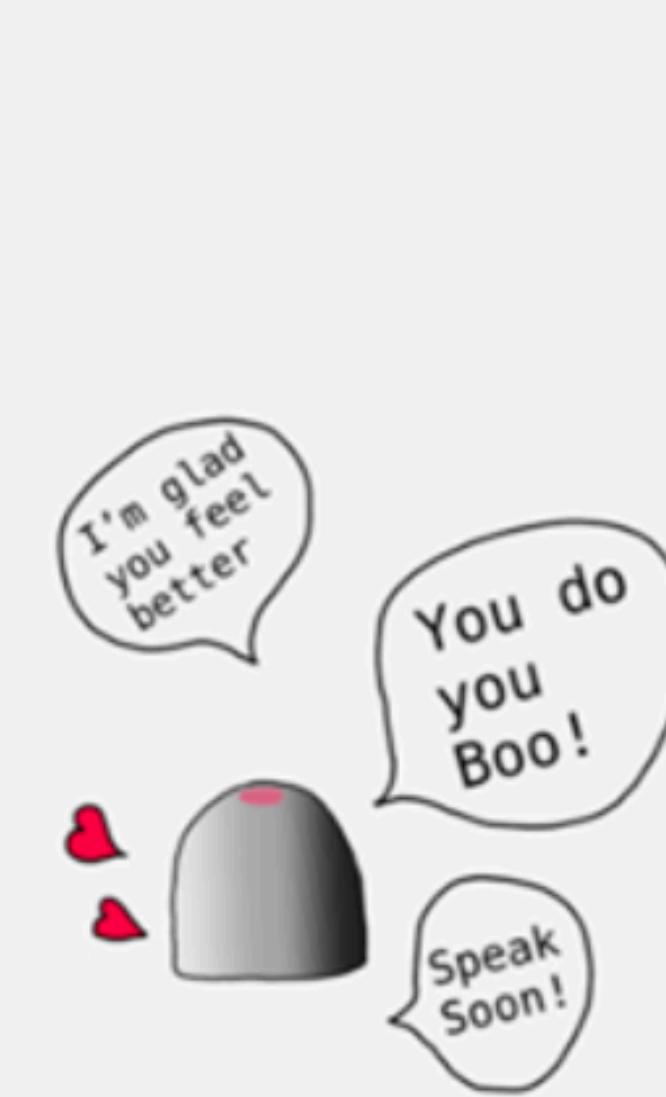
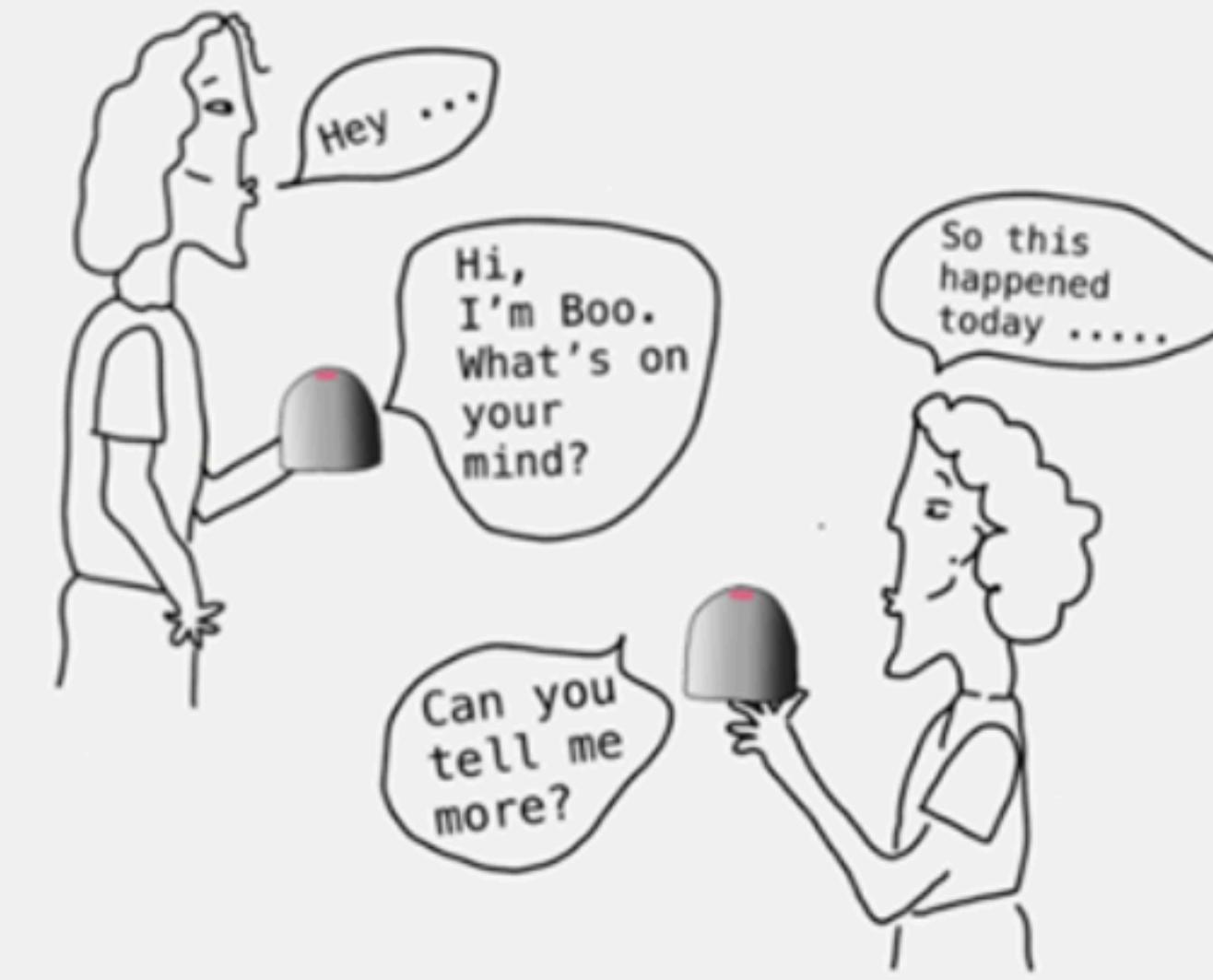
Journey  
That Game Company



Consume Me  
Jenny Jiao Hsla

# SCENARIO

## Storyboard Boo is an advocate of inclusive sex education - we believe sex education should not be gendered and introduced at an early age.



Silver has noticed they have started growing hair under their armpits.

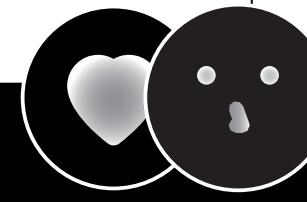
They're confused - so Silver asks a friend if they can relate

Silver takes a while to warm up, but Boo is understanding.

Boo explains the facts and reassures Silver they are not a hairy monster!

Silver feels lit! They can continue life without worrying about their new body.

<b>SCENE</b>	<b>TRIGGER</b>	<b>INTERACTION</b>	<b>CHANGE</b>
What situation is the stakeholder in when they need to use the chatbot? Where are they? How are they feeling?	What triggers them to use the chatbot? What harassment have they experienced to make them want to use it?	How do they use the chatbot? How will they feel when using it?	How do they use the chatbot? Did the chatbot help with the problem? How? How do they feel when using the chatbot?
<b>SCENE</b>			
<b>TRIGGER</b>			
<b>INTERACTION</b>			
<b>CHANGE</b>			



**SCENE**

Aileen is a 23-year-old woman and has just started a part-time business.



She also has a part-time job at a magazine.



She's excited about starting her own business but is worried about how to manage her finances responsibly.

**TRIGGER**

She wants to be in better control of her business finances...



as well as understand her pension options better.

**FFB!**

A friend who was in a similar situation recommends the Feminist Finance Chatbot.

**INTERACTION**

Aileen easily starts a conversation with the bot on her phone.

NEED HELP WITH MY FINANCES.



She learns about the importance of pensions and how they work for her situation.



She also learns about good practice for setting up a business.

**CHANGE**

2 YRS LATER

Aileen feels her business is financially stable.



She is also able to contribute to life-savings and a pension.



Aileen feels financially secure and is confident about her business's future!

# **PROBES**

*(New gestures,  
rituals..)*



A photograph of an elderly man with white hair and a beard, wearing glasses and a dark turtleneck, sitting on a light-colored sofa. He is looking down at a black book he is holding in his lap. The book has several small photographs on its cover. A bright yellow beam of light originates from the bottom left corner and points towards the book. The background is a plain, light-colored wall.

Uninvited Guests  
Superflux



Catalog for the post human  
Parsons Charlesworth

## IN A NUTSHELL

- 1) User journey
- 2) Scenario
- 3) Probes

*Exercise 5:  
Let's evaluate our  
collective mind - map.  
What are we missing?*