



#### 4. PORTABILITY

The decision to make the project non-location specific was made very early on in development and served to support this idea. An anchored game would drastically reduce the potential audience the game would receive, and its inadaptability nature couldn't serve as a useful template. However this choice did remove some personal elements of the narrative, for example mentioning local landmarks.

#### 4. TECHNOLOGY CONSTRAINTS

The project is delivered on Asus A626 Pocket PCs. These devices are 3 years old and provide specific technical constraints. The device only has 64Mb of RAM and is limited to Flash Player 7.

Added to these constraints is the HP Mediascape platform, a specific GPS development platform that was discontinued shortly before delivery.

As interaction designers, we often spend our time looking forward, waiting for technology to catch up with our imaginations.

The project was specifically driven at producing content for the imagined perfect device.

It is essential that we anchor ourselves in the real world and adapt to genuine constraints of the actual technology and budget available to us at a particular time.

Future iterations of this narrative will be developed on other platforms such as Android and iPhone.

#### 5. FAMILIARITY EFFECTS DESIGN

Using an interface design that draws from modern smart phone interfaces, provides users with a comfortable frame of reference, reducing the need for familiarisation. There is also a consideration of not breaking a person's presence immersion in the narrative by providing unnecessary technical hurdles.

#### 6. USERS ARE PARTICIPANTS

Users become participants when they are fully prepared to suspend their disbelief. This leads to a form of collusion, known in Alternate Reality Gaming as the TING aesthetic. TING stands for "This Is Not A Game" and is a central tenant for this type of work.

The collusion being that as an audience member, I accept that I am experiencing a fiction. I also accept that at no time during the experience will anyone involved admit that the events are fictional.

Benford (2009) argues that the purpose of cultural user experiences is not to reach the destination, solve the problem, or complete the task, but rather "to enjoy an engaging journey," a point that resonated throughout the design of this project.

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