

## creative technology – target(s)

educational targets – *computing*

- **skill(s)** – programming in various languages, able to learn new languages quickly
- **knowledge** – networks, web-applications, programming languages, operating systems
- **theory** – integration of languages, computer & software architecture, algorithmic complexity
- **experience(s)** – application development, (technical) requirements analysis
- **attitude** – understanding, with an eye for complexity

educational targets – *new media* / ...

- **skill(s)** – scripting, programming, interaction design
- **knowledge** – web, multimedia & game technology
- **theory** – understanding of media & communication
- **experience(s)** – concept development & realization of (playful) application(s)
- **attitude** – explorative, with an eye for the *rethorics of the material*

educational targets – *smart technology*

- **skill(s)** – modeling, construction
- **knowledge** – mechatronics, ubiquitous computing, dynamic systems
- **theory** – human perception, privacy, security
- **experience(s)** – deployment of smart (multi sensor) systems
- **attitude** – inventive, with a playful mind

educational targets – *mathematics*

- **skill(s)** – problem solving
- **knowledge** – algebra(s), graph theory
- **theory** – dynamic systems, logic
- **experience(s)** – modeling complex systems
- **attitude** – inquisitive, with an eye for the beauty of mathematics

educational targets – *design*

- **skill(s)** – drawing, modelling
- **knowledge** – design methodology
- **theory** – human factors
- **experience(s)** – design & prototyping
- **attitude** – sensitive, with an eye for human experience

## scenario(s) – creative technology / new media

### scenario(s) – *creative industry*

The *creative industry* is a somewhat wide notion, originally introduced by the Blair government to re-vitalise dormant industrial areas. After the success of Silicon Valley, and New York's Silican Alley, the model was adopted by among others Amsterdam and Berlin.

In the *creative industries*, our students might take any of the following roles:

scenario(s) – *creative industry*

- *entrepreneur* – creating business
- *creative genius* – generating idea(s)
- *content author* – to produce material(s)
- *technical developer* – to write script(s) & program(s)

Despite the wide range of possible roles, whatever role is taken, however, our graduates will distinguish themselves by their level of technical expertise.

#### **scenario(s) – *product design***

In an evergrowing cosumer market, *product design* will be an area of active development. Dependent on the context of deployment, healthcare, entertainment, or home or office furniture, our students may be active in any of the following roles:

scenario(s) – *product design*

- *visual design* – to give aesthetic appeal
- *concept development* – to accomodate human needs
- *usability & deployment* – making it fit for it's role
- *evangelist* – to promote the (benefits of the) idea

Despite the wide range of possible roles, whatever role is taken, however, our graduates will distinguish themselves by their level of technical expertise.

#### **scenario(s) – *communication***

Tradional communication models, in broadcasting and advertisemt, are gradually being replaced by multi-media strategies, involving the internet and crossmedia in an essential way. In such media endeavors we may find our students active in one of the following roles or departments:

scenario(s) – *communication*

- *web developer* – setting up portal(s)
- *crossmedia architect* – relating all media
- *production agency* – to coordinate delivery
- *strategic planning* – defining targets and goals

Despite the wide range of possible roles, whatever role is taken, however, our graduates will distinguish themselves by their level of technical expertise.

#### **scenario(s) – *entertainment***

Entertainment is an everlasting source of revenue for innovative enterprises. In our society the technical opportunities for entertainment are abundant, both in an urban and private setting. Our students may work in the area of entertainment in one of the following roles or fields:

scenario(s) – *entertainment*

- *concept design* – defining new artefacts
- *technical infrastructure* – for realization
- *business plan* – to coordinate the enterprise
- *production manager* – mediating between parties

Despite the wide range of possible roles, whatever role is taken, however, our graduates will distinguish themselves by their level of technical expertise.

#### **scenario(s) – *game development***

Games are increasingly beong recognized as valuable tools in an educational environment, and corporate learning. With the growing attention for *serious games*, it becomes likely that we will find our students active in *game development*, in either one of the following roles or activities:

scenario(s) – *game development*

- theme(s) & storyline(s) – *setting the context*
- style & visual(s) – *creating the appeal*
- asset development – *to embody the game*
- interaction & experience design – *to promote involvement*

Despite the wide range of possible roles, whatever role is taken, however, our graduates will distinguish themselves by their level of technical expertise.