

vr1

Friday, 20 May 2016

Some other materials from the process:

Interview with Schneider scanned by Jim

 [Schneider Interview.pdf](#) 13 MB

Parkett on Schneider

 [schneider_63.pdf](#) 2 MB

Reference images of the room











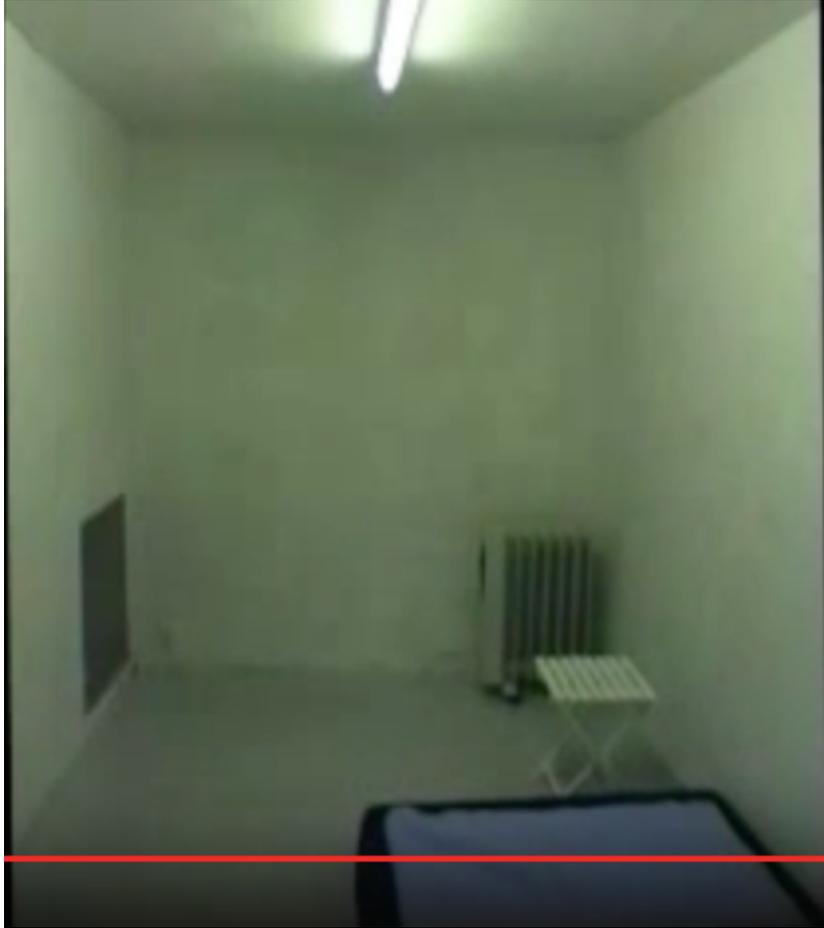












Monday, 16 May 2016

To be released on Thursday morning at 10am with the usual Kill Screen article. Must remember to sell it to other places though as I think it's worth a look by a broader group.

Saturday, 14 May 2016

I do believe I may have finished it. Probably a couple of buggish things left, but largely don't care. Long hair, don't care. It's pretty good. And the Judd one, v r 2, is going to be amazing I think. Plus a chance to learn Blender.

Friday, 13 May 2016

OKAY. So I fixed the bed, pillow, blanked, and radiator to use fewer triangles. Many fewer. So I'm assuming (though I realise just now I haven't tested extensively) that WebGL performance should improve substantially. I've remade the scenes so that they're all done. Final step is to re-place the drone triggers so that game runs its course:

- Move player to central position
- Move v r 1s to central positions
- Check rotations on buildings to make sure there's an interesting 'discovery path'
- Place drone triggers relative to any new layout elements.
- Run through and make sure it still works **AND WHEN IT DOESN'T FIX THE THINGS**

Door down no number Floating room awkward positioning? Floating objects didn't trigger drone?? Hit no floor twice? (No, may have fallen all the way to a restart? Maybe a trigger exit problem?) Intersection drone feels off center from the window Intersection listed as "1" is that right? Broken number display for final level Add beep to cut to black for final level One of the trunks with rigid body is non-convex, bleah Consider changing all scene transitions on drone to be faster

- Consider adding a flashing number associated with the scene on enter (to distinguish)
- Run through again and make sure it works
Separate window to window a bit to avoid the seam Another non-convex fuckery with the tube Can miss the fall in hole in floor

After that, it seems like the game might be done "again"? In which case I should send WebGL builds and application builds to people for some testing, and presumably release next week. So

- Make builds (mac, win, web)
- test them

- zip them
- Upload them
- Worry about how shitty WebGL looks
- **IT WORKS! But a little janky...** Try the Fantastic settings as default for WebGL
- **DEFINITELY less/not janky** Compare with the default
- **ÇA MARGE!** Try the Beautiful settings as default for WebG
- Dial down the mouse sensitivity
- Work out how to force full screen because in the window is fucking dumb
- Don't show the mouse over title
- Worry about the input bug on mac when you hold command during movement?
UNSURPRISINGLY IT FREEZES YOU IDIOT See what happens if you reset every frame Maybe just Reset at the start of each scene so it's at least not recurrent?
- Make a nice WebGL build, rebuild mac and win, upload them
- send to J+M, Kent

And then hey presto etc.? Well then you should

- Take official screenshots
- Make an official trailer (probably literally just the game from title to second scene [preferably a dramatic second scene, like the pieces – may have to stage that...])
- Make the press kit
- Send it all to Chris P
- Release it
- Promote it

Tuesday, 10 May 2016

Still the same thing. BUT it turns out that

The bed and
the radiator

Account for 463k tris (for two sets), or 230k or so tris for one set.

Which is like 80% of the entire scene's tris and is pushing WebGL beyond capacity.

I ASSUME it's because of the complexity of the meshes with curvature

Which suggests possible just massively reducing polys on those objects at least?

Worth trying

When I delete the bed and radiator from a scene the performance is totally fine

(Though still some irksome artifacting here and there)

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Alright I rebuilt the the radiator and bed and the tris are WAY down.

I now have to go back through the scenes and redo everything. But it may now be possible to just use regular physics! (Except for the pile up I suppose.)

Monday, 9 May 2016

Fuck you WebGL.

Sunday, 8 May 2016

Hi Houston, I'm not so sure about a lot of this. Problems problems. Here are the ones that seem to work:

1. Start
2. Door down
3. Door in floor
4. Door to door
5. Floating objects
6. Hole in floor

7. Intersection
8. Leaning
9. Organised
10. Piled?
11. Window to window
12. Light off
13. Sunken
14. Floating
15. Upside down
16. Locked
17. End

Maybe:

1. **NOT THAT SUCCESSFUL?** Gallery (what if it is a giant version of the room itself?)

New (moved up):

1. Light off (need directional to shine through the window I think)
2. Sunken (with furniture risen up or not?)
3. Floating (but above head and can see through the window when you look up (or door, some angle))
4. **NOT THAT SUCCESSFUL?** Inside a volume (with a passage and maybe stairs?)
5. Upside down

Other things:

Add the ending (no low drone, cut to black after a timer)

~~Randomise the low drone pitch~~

~~Speed up the title speed so it gets there faster. Right now it doesn't feel quite abrupt enough somehow?~~

~~Add timer to Drone Handler to swap if they don't find the trigger (20s?)~~

~~Add prefabs of drone handler, player and light~~

~~Fix all the rigid bodies (or place manually)~~

Fix the hole in the floor to be deeper (special Drone Handler: reset fall distance on player)

Fix the organised scene

Fix the pile scene

Place all the Drone Handlers correctly

Randomise scene order

Fix script break in hole in floor

Fix outside window in door in floor

Saturday, 7 May 2016

Getting there. Here's the list of things along with numbers

1. Start: Just the room on the land
2. Corner: room on its corner
Need to make rigid bodies or position stuff
3. Door down
Rigid bodies or position stuff
4. Door in floor
Rigid bodies or position stuff Decide what's out the window
5. Door to door
6. Floating objects
7. Floating room
Feels weakish
8. Gallery
Door closed or open?
9. Hole in floor
Work on colour of tunnel Size of tunnel Script to change fall distance in there
10. Intersection
Are there other crossings that make a more interesting view?
11. Inversion
Not quite right yet

12. Lean
Does this do anything special? Need rigid bodies or positioning
13. Organised
Better organising
14. Pieces
Should it be a pile?
15. Tower
Is this working?
16. Window to window
17. Ending
Should it be set in the gallery or somewhere else? Or something else?

So for one thing I'm missing three right now for 20. And some of the ones here are maybe not the strongest either. Is 20 the magic number? Is 15 better? Or 17? A prime number? Why do I think 20? No actual reason. The important thing is to have a set that is pleasing to me.

~~Need to get the title/beginning sorted out (should the title come at the start or just instructions?). I like the idea of v r 1 appearing one letter at a time over and over again, maybe getting faster, with high pitched sound until the game starts. Should there even be instructions?~~

At the end we high pitch to blackness, maybe nothing else at that point, it's just over. No sound, maybe the screech at the final one builds to higher than 1? (Is that possible?)

Thursday, 5 May 2016

TO DO:

- ~~Remake/alter the SketchUp model so it's nicely in groups (for the versions that require exploding) — remove groups in groups that don't make sense anymore, name the groups, can I name the materials?~~

- ~~Remake the landscape to be significantly larger (twice as big?)~~
- ~~Make a custom holeinthe ground version of the landscape for the buried door~~
- ~~Make sure unity version of the room has the point light in it, and the sky light, all material settings etc.~~
- ~~Make a floorisgone version of the landscape for the room with no floor~~
- ~~Make a trigger that can raise the high drone until it cuts to the next scene~~
- Then chum through producing the actual stuff
-

Thursday, 5 May 2016

Find myself struggling with this a little bit somehow -- can't completely work out how many variations there should be, whether there should be some kind of formal system to them, how different is different enough, etc. Which is a pain in the ass.

Although the last scene should definitely be just being inside the room with the door closed, unable to get out, and no more triggers. Or a trigger after time, then high pitched sound, then smash cut to black and "credits".

Okay so that actually does help. And the other plan is to have them transport between stages either after a minute or so say, or if they stand in a particular place... even 30 seconds or less could be fine in terms of transitions? Depends on how much agency they ought to have.

So the bigger question: what can I vary? Let's see...

- Intro
Just the room
- Duplication (with rotation) -- presenting the room in relation to itself.
Door to door Window to window ~~NO~~ A series of multiple copies inside a larger building
Intersecting itself Leaning on itself, even a pile of them? Tower: A stack of them up into the sky Leaning on a corner

- Spatial manipulation
~~Rotated door down~~
~~Floating off the edge of the terrain~~
~~Objects in the room floating a little above the ground~~
- Extra material
~~A volume filling the room~~
 The room inside a volume with stairs, a tunnel, an illuminated window (or not)
 What's the difference between this and the building?**NOT SURE** The room inside a volume with no way in but you can see the window down a long tunnel thing? (Replace the volume fill which seems weak?)~~Embedded in the terrain with the doorway visible (can fall in)~~
~~Inside a gallery space, being exhibited (with the door closed, leading to finale? Visible legs???)~~
- Form change
~~In pieces (e.g. walls, furniture, radiator, door)~~
~~In pieces but organised (perhaps by size of object)~~**ACTUALLY A BIT TRICKY** ~~Inverted (walls all face the other way)~~
~~The floor is gone, just a black pit~~
- Finale
~~Start inside the room with the door closed, no way out (maybe follows the exhibition space)~~

That's 20 variations on the room, and that sounds like enough. Would just want an ordering (or a random ordering with a set beginning and end?). Then each one is that you appear there (maybe fade in on the first one but smash cuts thereafter), you walk around and the scream begins either on a spot (make a trigger) or after a set time (maybe random range). It ends in the room and cuts to black.

Title "v r 1" in reference to Schneider? Yeah. Yeah.

Some rooms.

A door that opens and closes slowly (over the course of minutes? hours? Minutes may be better because you might get a sense and thus wait). It lets you into a room that is plainly not interesting because you can already see it through windows?

There's a body in the room but you can't get in. From another angle it's just legs.
(Issue with Schneider room perhaps not having a corner...)

There's a body in the room and it's a real body, maybe very slowly sinking into the ground.

Room is inside a large Unity volume, long corridor to get into is, implied space around you, "thick walls", window has an illuminated picture in it? (Maybe it always does, or often does)

The room is inside a large volume but the entryway is blocked off [Perhaps in same space as above]

Room is imbedded in the ground with just the door opening showing, you can drop down into it

The room is in a gallery space (this could be used to create a corner for legs/bodies to be behind)

Room is inside a larger space and is slowly rotating once you go in. A cup of coffee somewhere to reference Schneider's room of the same kind.

Room is slowly rotating on x/z axis? (Furniture free to fall and slide about?)

Room is in pieces and just dropped onto the terrain in a jumble (or I just place them that way if the falling isn't the important thing? Or there's a button you can push for them to fall. Nah.)

The room is inside itself with a gap. The outer room might not have the bed etc. as that would make the fit impossible, but the same architectural features like the window...

The box is replaced by a tiny version of the room (**or** you're in front of the box, but you're tiny and when you look around you see the rest of the room (and the box in the tiny room is also the room...?))

Room is filled with a single Unity volume that takes up all its available space (conceivably with the untextured texture, or something like it, or perhaps not)

Room is in some other structure, or is more non-descript outside at least (bunker-y) and there are a series and they're all the same, or maybe tiny differences like a coffee cup, or the bed is overturned, or something.)

You open the door and the whole room moves on the hinge [Though note I don't think I want any interaction key, so it might just have to be happening?]

The room intersected with itself

Room has a second door that leads into the room again, but it's only there when you actually walk into the room, otherwise the second room isn't there...

The room with no floor, can't see the bottom.

Room is inside out (all walls rotated around their Y axis, or mirrored)

~~# Room is oriented such that the door is on the ground, making it impossible to enter~~

~~# Just the room itself~~

~~# Room is flush with the same room, door to door, so you can't get into it~~

~~# Room is oriented window to window and mirrors so the window looks like a mirror~~

NOT THIS o Interface: A hallway of doors, boring offices, Stasi-like, to get into the different environments with the rooms in them.

Saturday, 16 April 2016

10:30 AM

Some more Schneider notes... from that book of Jim and Mary's...

"The sheer amount that I have built in here means that I can't distinguish any more between what has been added and what has been subtracted. There is no way now of fully documenting what has happened in the house."

"I need normal light and air here, I need different times of day, so I make them for myself, I have to make them, and, having done so, I register them as simply being there."

"Of course I can't know what will happen. Someone might open the wrong door at the wrong time and plunge into an abyss."

"UL: So do you put up a sign in the exhibition saying "red stone behind wall"? GS: No, it's not about signposting. At that moment the work exists purely in the work." ... "It's there, and I don't know what happens. There are other works that are not recognisable as such, but which have an effect, change a mood or a way of behaving."

[Oddly less to it that expected, though perhaps it's just that there are a small number of very striking things from my perspective, that live very large in my mind.]

Wednesday, 13 April 2016

11:38 AM

Should it be called **Rooms** or not?

Anyway the idea is to make some spaces (most likely rooms rather than buildings which are too fucking large) that explore Gregor Schneider's work in a digital context. This means things like cut and paste replacing arduous construction, but replicating the idea of building something to understand it, and thinking about the different affordances of a game versus an installation, a game versus an explicit artwork, digital models versus physical materials, questions of what is "difficult" or not, questions of what counts as uncanny and whether it can be evoked through similar experiences.

Also may I throw in there the Nuthatch studies?

Some Schneider notes:

Interview with Gregor Schneider

http://magcul.net/focus/gregor_schneider2sw_page/

"For me, the most important technique is to build a replica of a room inside or next to the existing room."

"So those rooms are like an onion."

"When I make replicas, I duplicate both the form and the function."



{u 24, FLUR} Rheydt 1989-93, wall in front of a wall, plaster boards, wooden construction, light yellow, 1 door (332x335cm (WxH) S 10cm), HAUS u r, Rheydt, Germany 1985 - today
© Gregor Schneider / VG Bild-Kunst Bonn



{u 24, FLUR} Rheydt 1985 - 2001, 24 constructed rooms, mixed media (8,5x18,5x22m (LxWxH)), Deutscher Pavillon, 49. Biennale Venedig, Venezia, Italy 10.06.2001 - 04.11.2001
© Gregor Schneider / VG Bild-Kunst Bonn



{u 30, TREPPENHAUS} Rheydt 1989-93, wall in front of a wall, plaster boards on a wooden construction, light yellow (197x313cm (WxH) S 5cm), HAUS u r, R heydt 1985 - today © Gregor Schneider / VG Bild-Kunst Bonn



{u 30, TREPPENHAUS} Rheydt 1989-93, wall in front of a wall, plaster boards on a wooden construction, light yellow (197x313cm (WxH) S 5cm), Deutscher Pavillon, 49. Biennale Venedig, Venezia, Italy 10.06.2001-04.11.2001 © Gregor Schneider / VG Bild-Kunst Bonn



§u 25, GROBE WEIßE TÜR}Rheydt 1989-93, wall in front of a wall, plaster boards, wooden construction, light yellow, 1 white door (333x580cm (WxH) S 10cm), HAUS u r, Rheydt 1985 - today
© Gregor Schneider / VG Bild-Kunst Bonn



{u r 1} Rheydt 1986, room within a room, chipboards on a construction made of steel and wood along with posts, 2 doors, 1 window, 1 lamp, 1 radiator, grey carpet, white walls and ceiling, detached, ca. 30-50cm distance from the outer room (298x396x249 (LxWxH), S 1,5-12cm), HAUS u r, Rheydt 1985 - today © Gregor Schneider / VG Bild-Kunst Bonn



u r 10, (with inventory) KAFFEEZIMMER "Wir sitzen, trinken Kaffee und schauen einfach aus dem Fenster" Rheydt 1993, rotating room within a room, plaster boards and chipboards on a wooden construction with posts and wheels, 1 engine, 2 doors, 1 window, 1 lamp, 1 cupboard, grey wooden floor, white walls and ceiling, detached, ca. 35-105cm distance to the outer room, window looking south (246x289x234cm, S 1,8-35cm), Haus u r, Rheydt, Germany 1985 - today © Gregor Schneider / VG Bild-Kunst, Bonn

"This room has an invisible rotating mechanism built into it, and it makes one revolution while visitors sit down and have a cup of coffee. But the room rotates so slowly that when they leave the room, they don't notice that they rotated once right round."

"Another work, for example, has a ceiling that rises and falls 5cm unnoticeably slowly (taking 45 minutes)."

"I build a black stone, a red stone, a blue stone into a wall. The next day, you don't know anymore where you put that stone because there is a wall in front of a wall. The situation, the surrounding is just too complicated, you see."

"For instance, there is a ladder behind this room. But it is not visible. You have put it there by yourself, but you can't see it anymore."

"Well, the question here is, visible / invisible, recognizable / non-recognizable. A room built inside a room is visible, but non-recognizable. That means, you "see" it as a normal room, but don't "recognize" it as an artwork. So there exists a gap."

"if you build a room inside a room, there will be a shadow between the walls of the original room and the new room. And the narrower the space between the walls, the darker those shadows between the walls become."

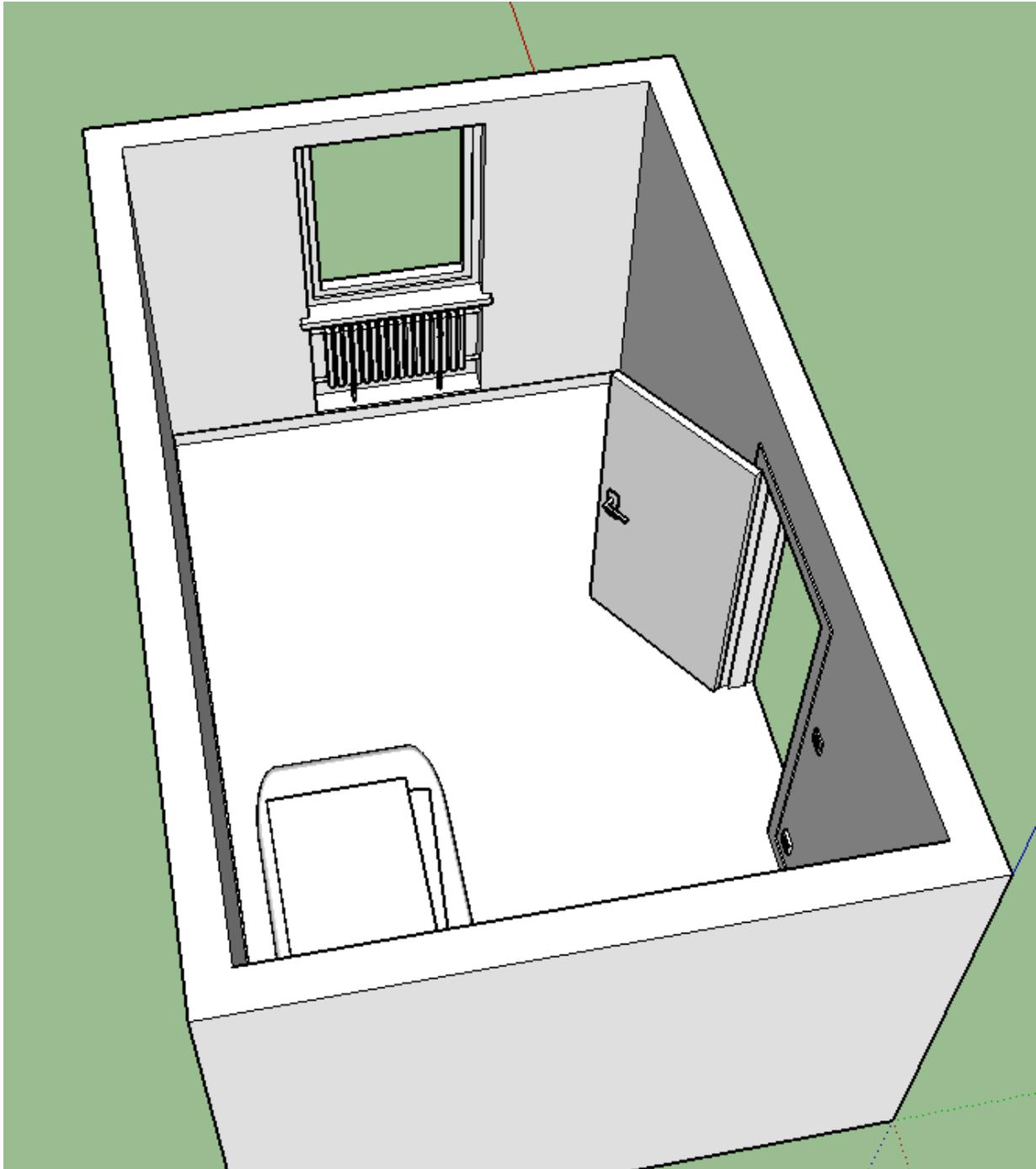
"I have created this room based on images from the secret U.S. prison camp 5 in Guantanamo Bay (※3). Since there is no way of entering the actual prison for due to strict security measures, I have collected information from the internet. I have been trying to create things that I don't understand or rooms I can't go inside."

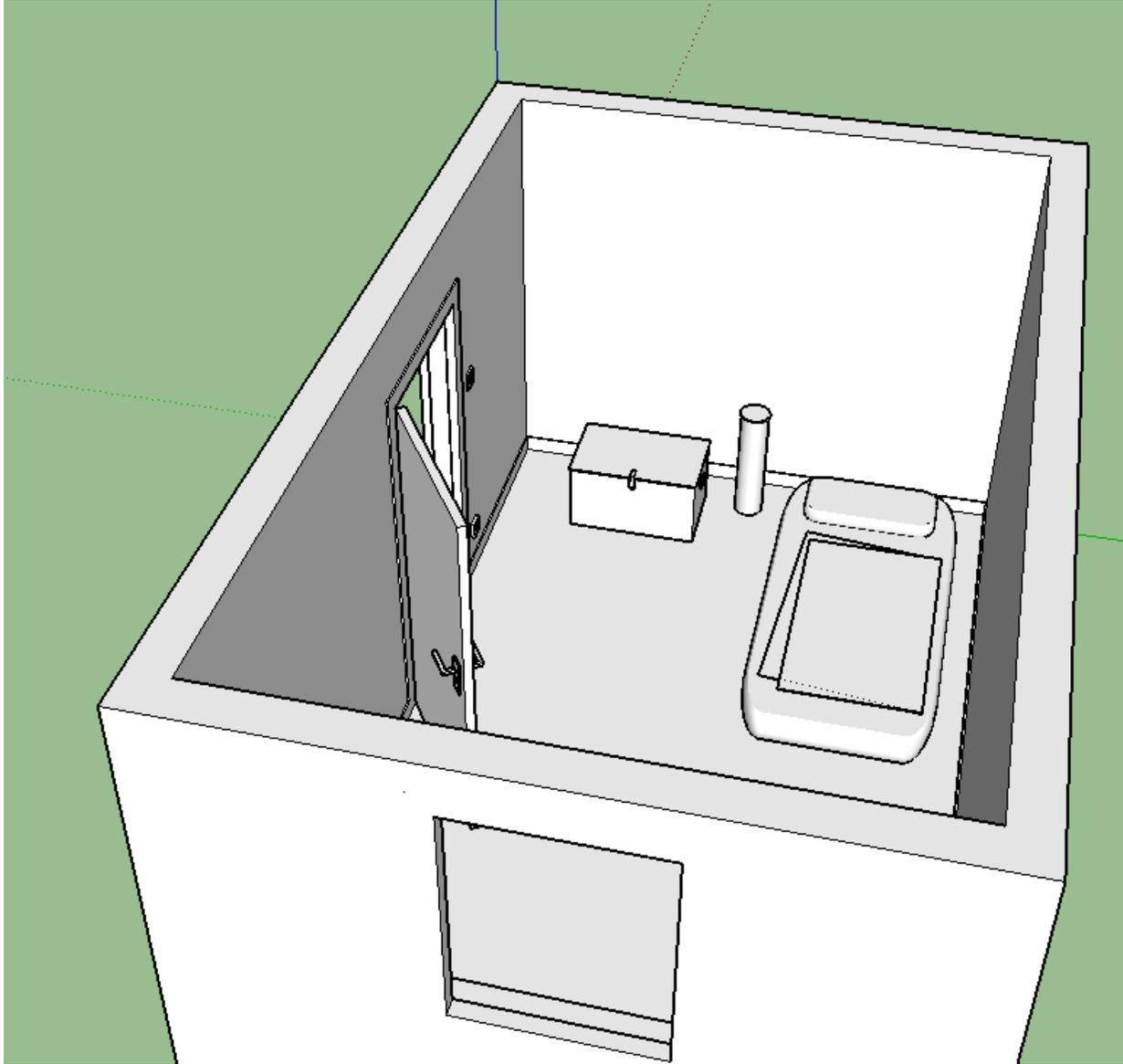
"By doing this, I get to know how it was made. And when I make something for the second time, it becomes clear why I did what I did when I made it for the first time."

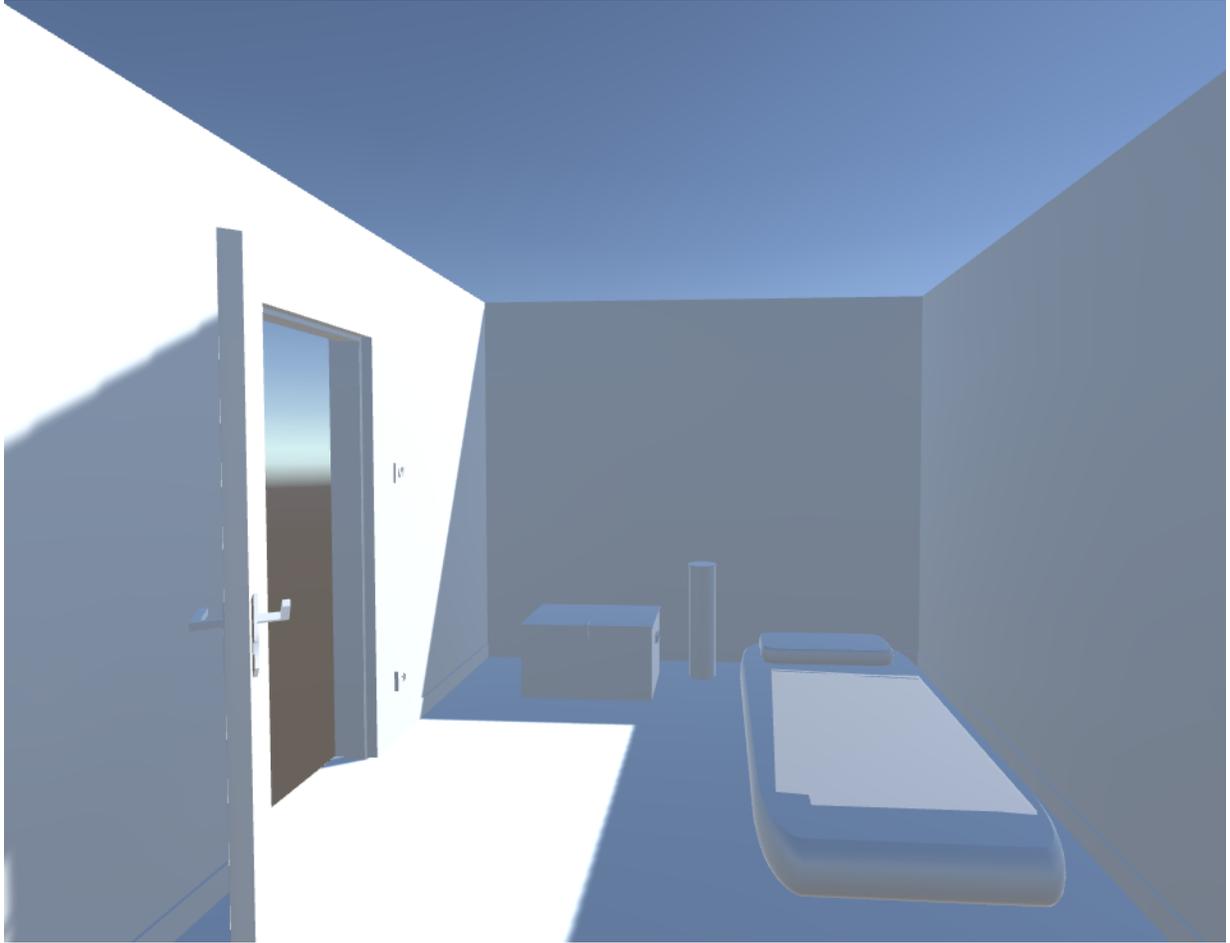
"I created a work 《CUBE》 inspired by the building (※4) in the Kaaba (※5). Through this experience, I could have a physical experience of standing in front of the black stone. This is how I approach things that are totally unknown and un-comprehensible. In this case, the doubling let the visitors reflect."

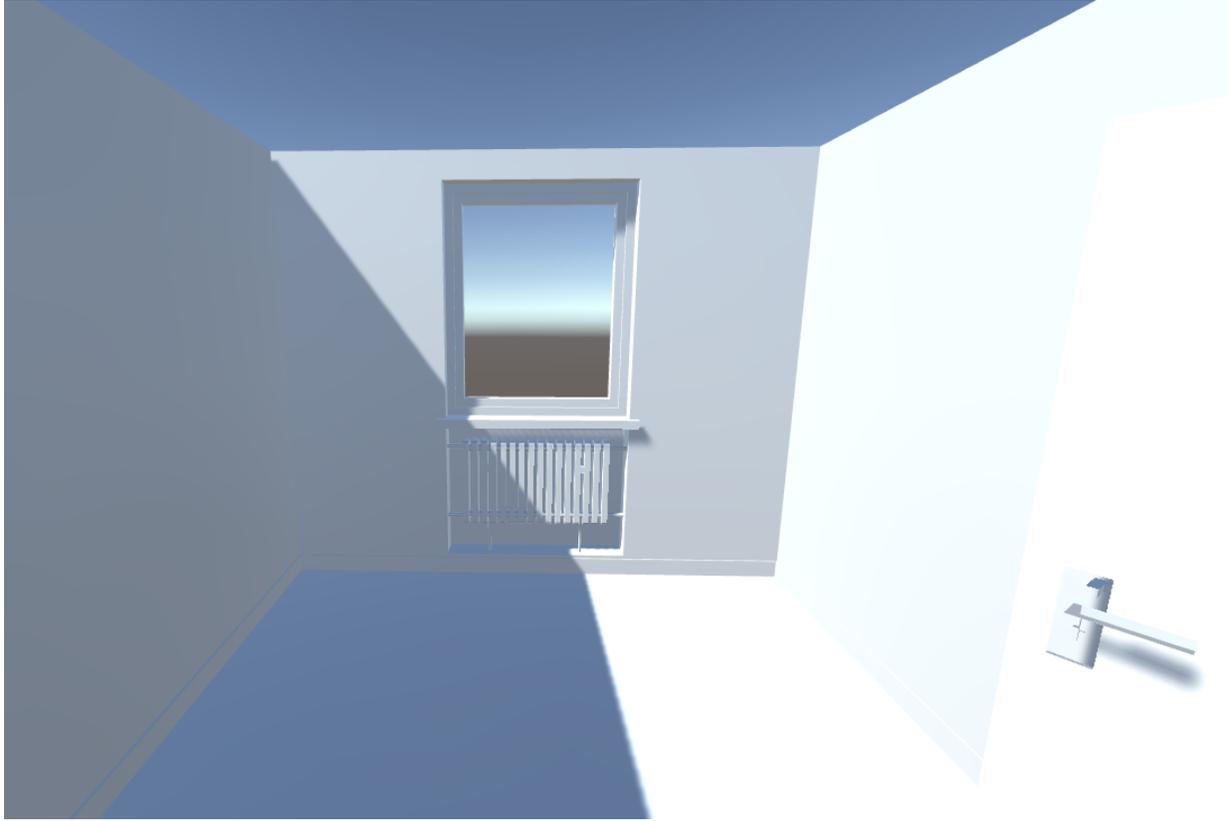
"Since starting off to create something is always an instinctive process, there are a lot of things that I myself don't understand. In other words, I am doing things that are unknown to me."

Images

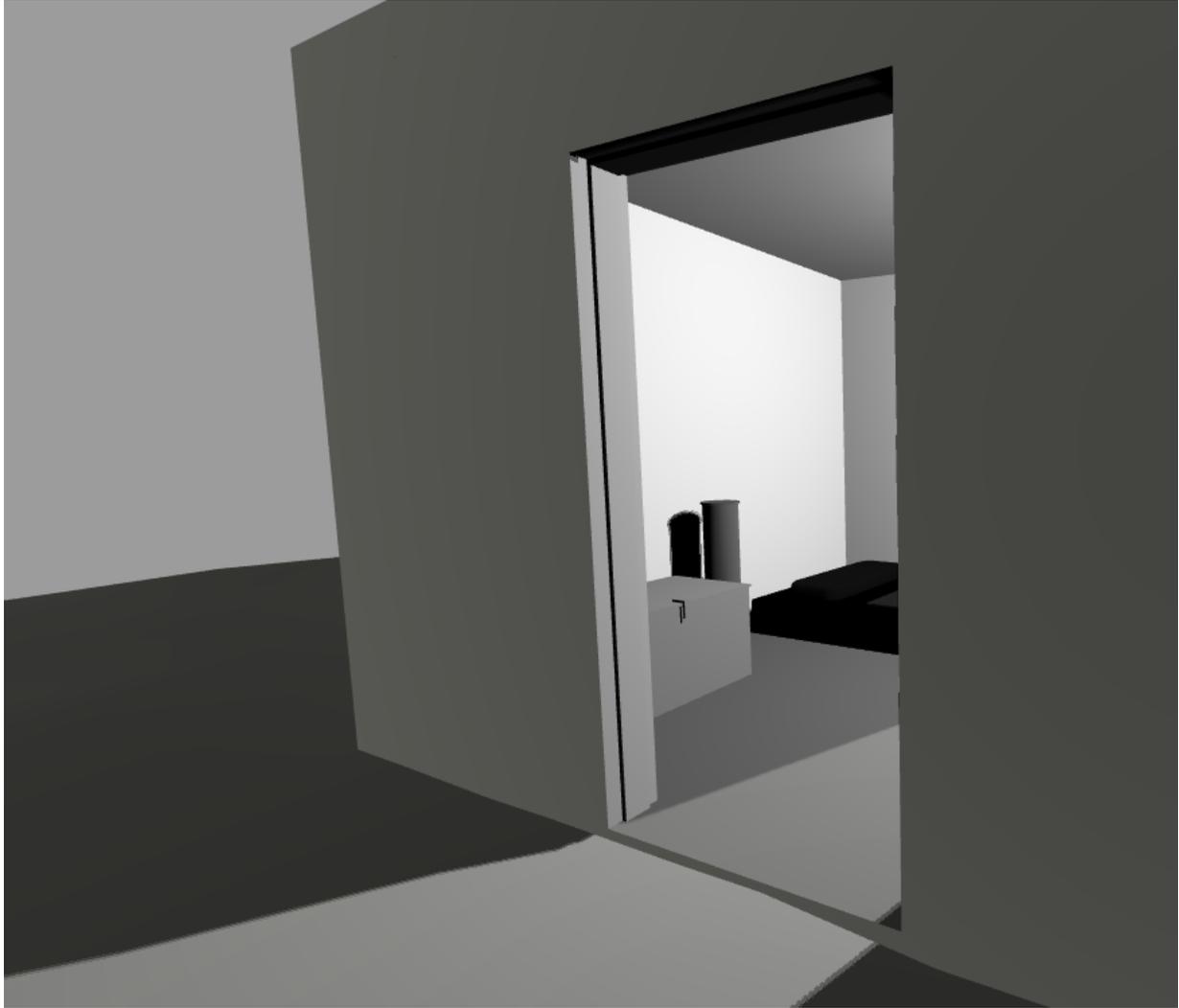






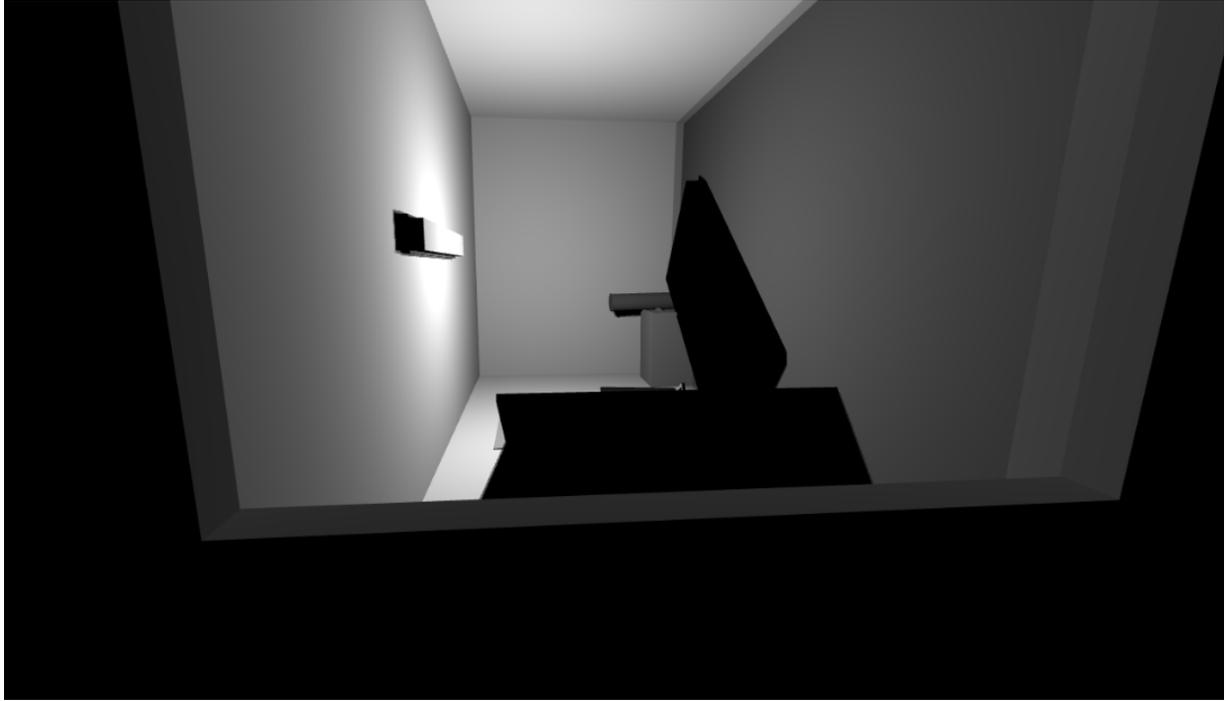


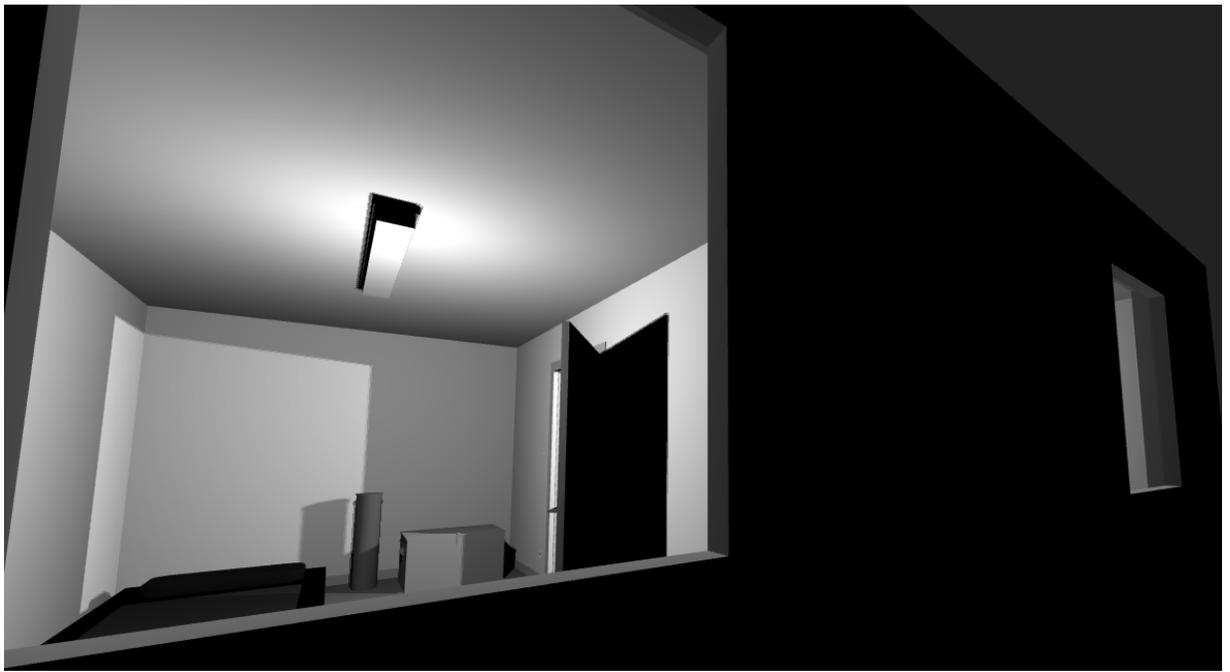


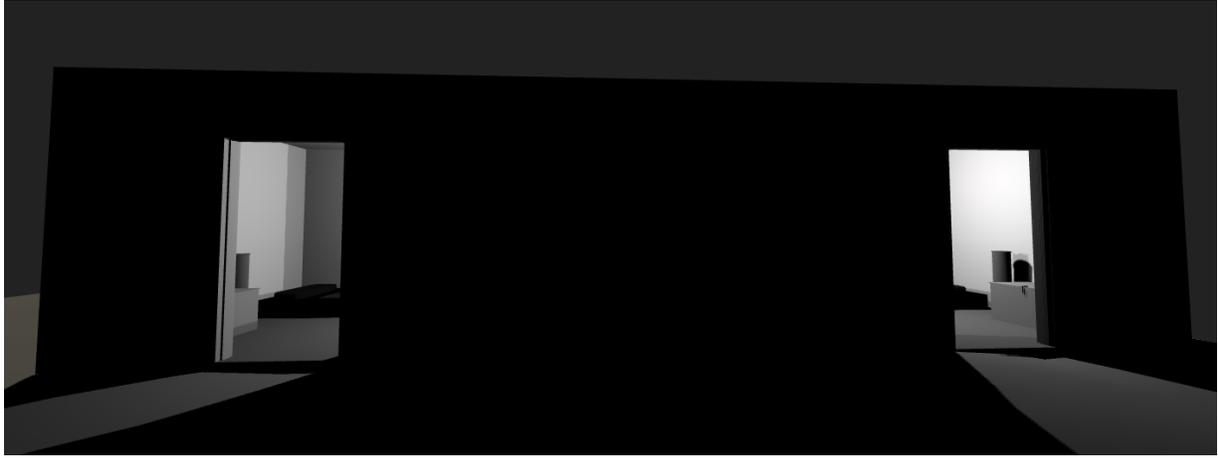


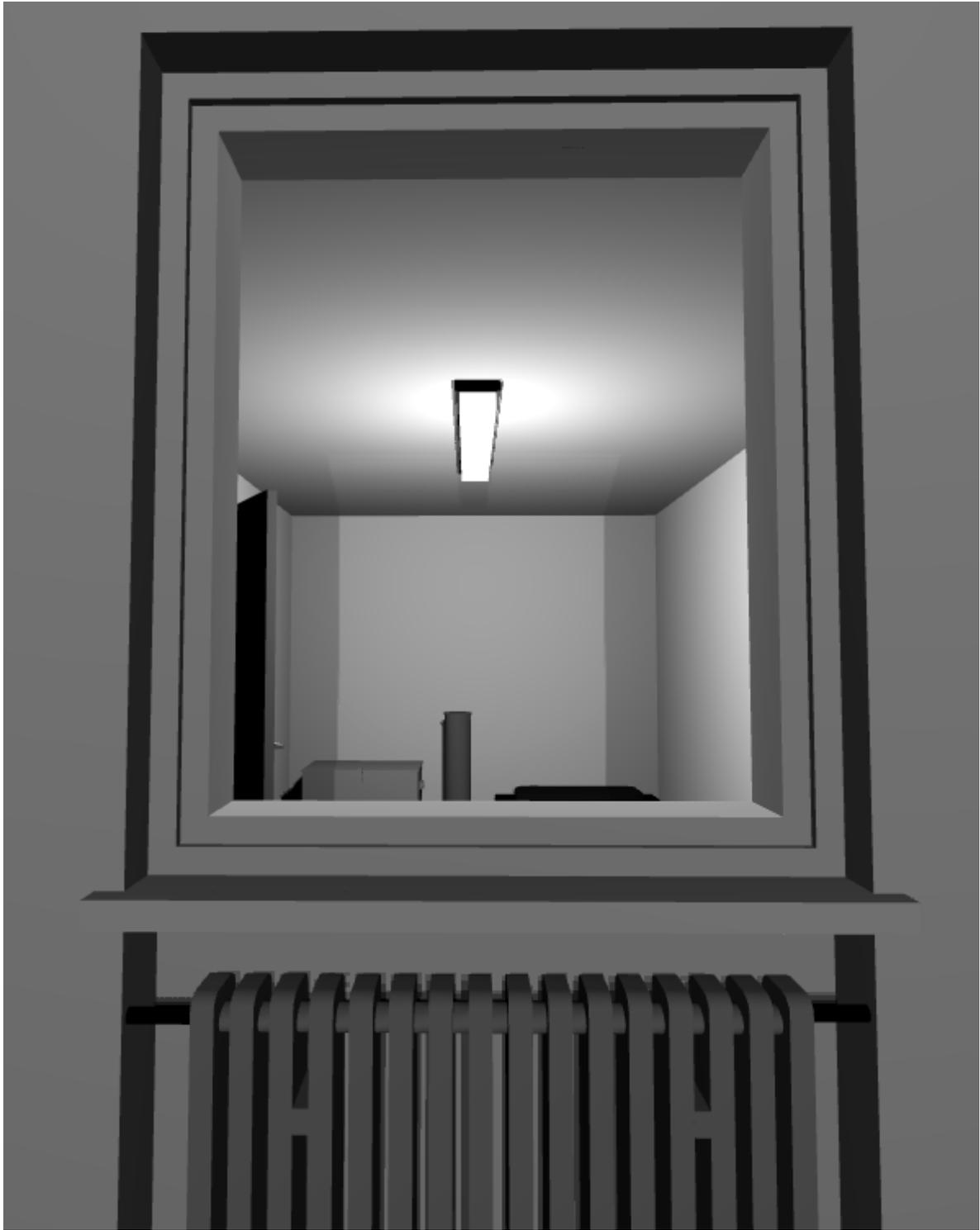


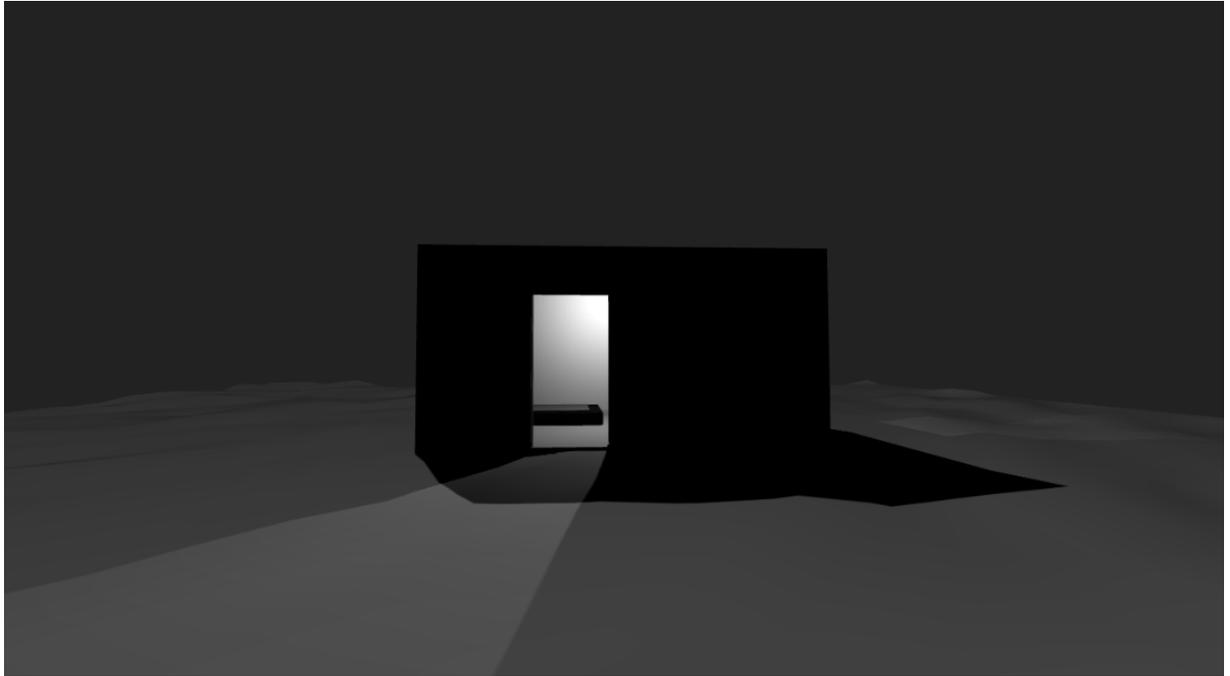


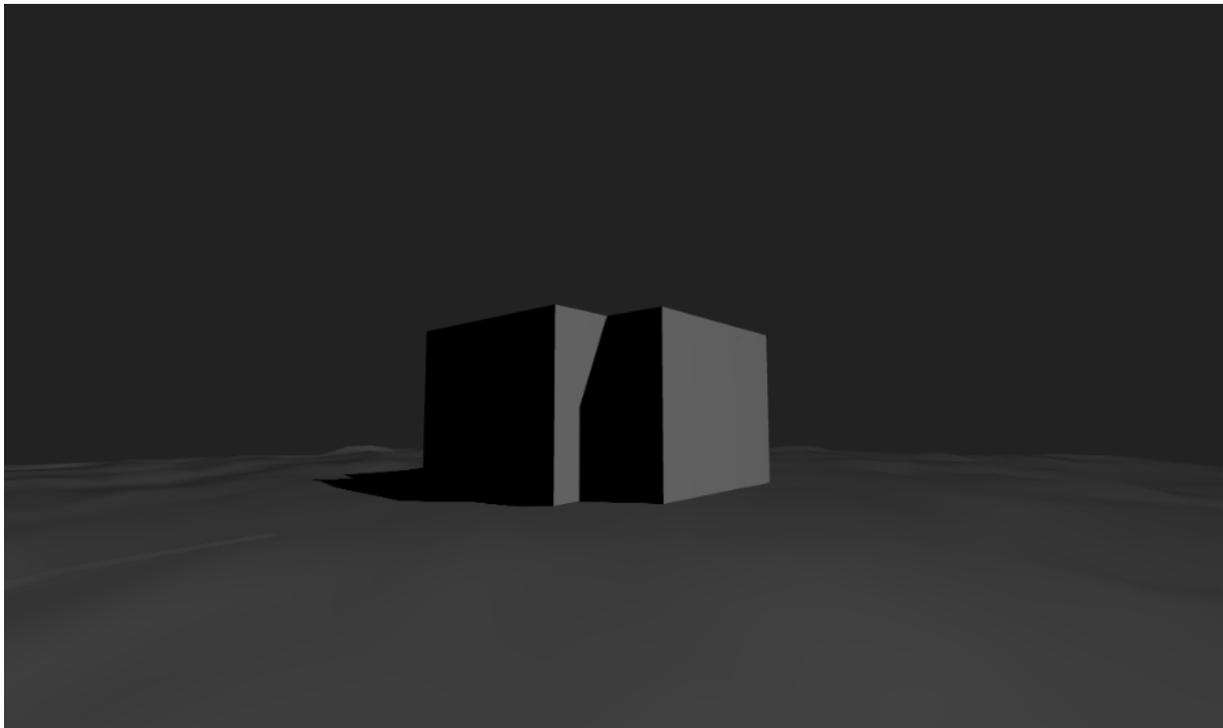


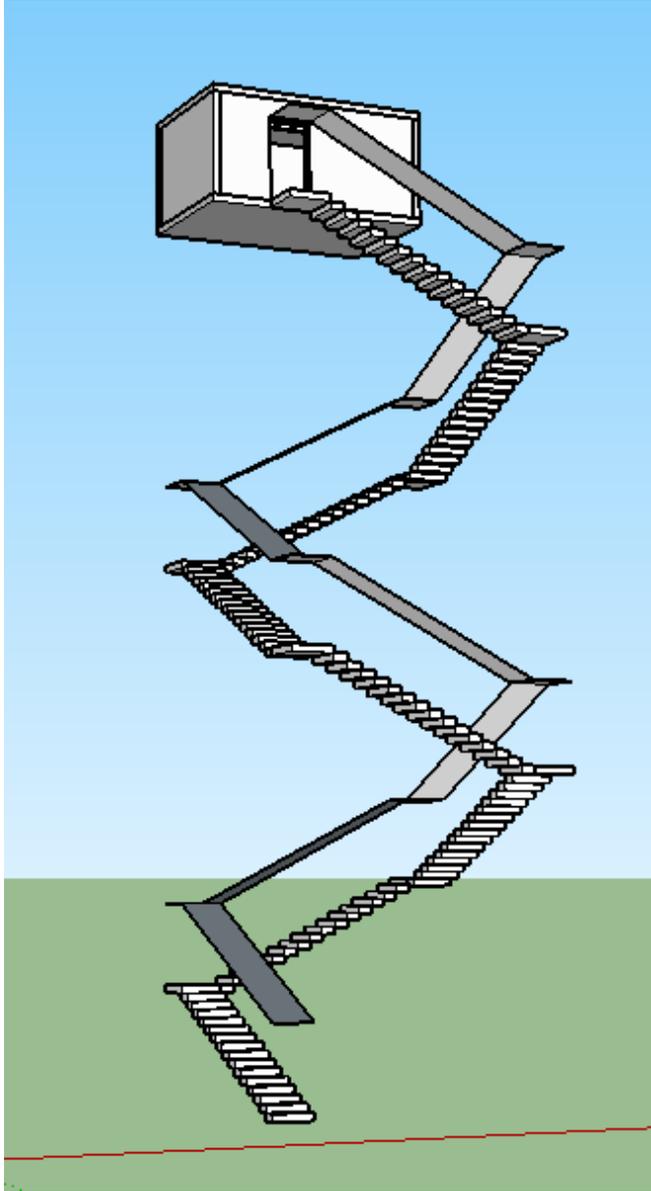


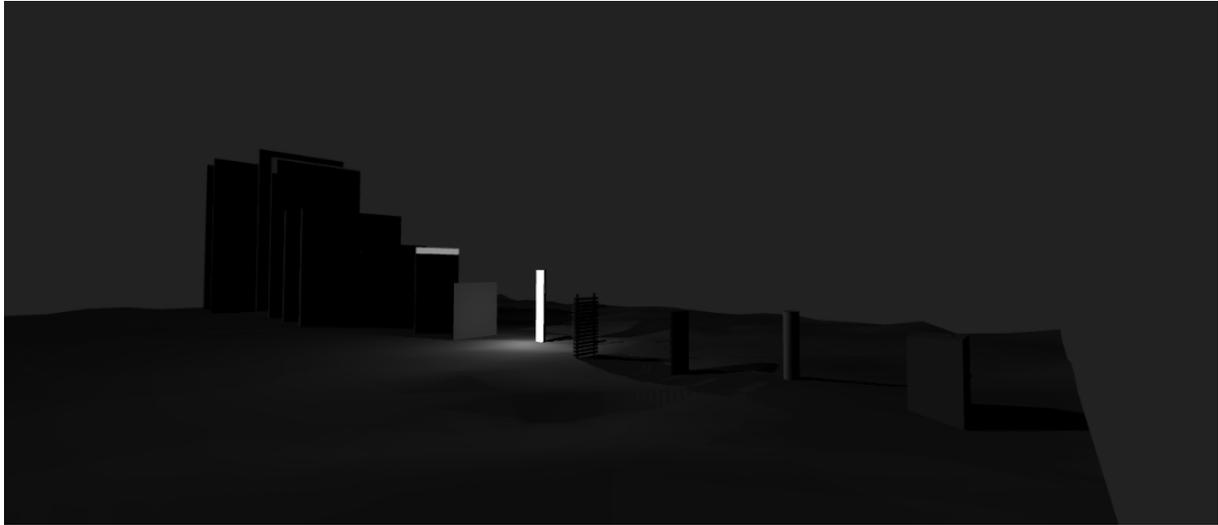












↖ T. Rex?