Alcwyn Parker

Introduction

Virtual reality has the potential to immerse users in new worlds, allowing them to embody new forms and interact with their surroundings in novel ways. With recent advancements in haptic controllers and the proliferation of VR modelling tools, it seems likely that in the future we will see more game artist working in VR to sculpt and model assets for games. Tools such as Quill, Medium and Tilt Brush provide intuitive ways to interface with design tools. These tools priorities expression and creativity over precision and photorealism. This assignment asks you to experiment with the creative potential of VR without getting hung up on technical pipelines and complex tools. For this assignment, you are required to submit a portfolio of experimental VR assets and one final VR artefact: a virtual world to be experienced in VR built using original assets from your portfolio. **You are only allowed to create assets whilst in VR.** You may use any VR tools you choose although the tuition will focus on Tilt Brush and corresponding Unity pipelines.

"VR at its very core, virtual reality is about being freed from the limitations of actual reality.."
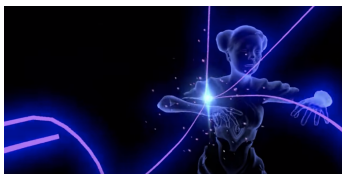
— John Carmack

This assignment is formed of several parts:

(A) **Conceive**, of a virtual world based on a cultural artefact such as a poem, piece of art or song lyric and then:
    i. **Research** the chosen cultural artefact
    ii. **Collect** references in the form of mood boards;
    iii. **Sketch** out the world focusing on the assets required to build it;

(B) **Create**, a portfolio of assets and experiments based on the work carried out for part A:
    i. **Experiment** with different VR modelling tools and techniques;
    ii. **Collate** the work in a manner that is easy to navigate such as through SketchFab or as blog content.
    iii. **Present**, as an individual, your work in progress and receive feedback from tutors and peers

(C) **Construct** a world using the portfolio of assets:
    i. **Integrate** the tools and techniques evidenced in assignment 1.
    ii. **Enhance** the assets using tools inside Unity Game Engine
    iii. **Design** a sound scape to compliment the world
    iv. **Consider** adding multi-player. This is a stretch goal and is not required by the assignment

Screenshot from: Family, directed by Andrew Thomas Huang, with co-creative direction by Björk and James Merry

Assignment Submission

This assignment is an **individual** task. You should submit a zip folder of your work that includes a readme.txt that outlines the submission directory structure and provides **links to any work that is too large** for the Learning Space size constraint (1GB). Your submission should include sub-folders for:

    i. **Research** - any supporting research relevant to the assignment
    ii. **Experiments** - any supporting experimentation relevant to the assignment
    iii. **Design** - any supporting design work relevant to the assignment

iv. **Final** - a video of the final experience

FAQ

- **What is the deadline for this assignment?**
  Falmouth University policy states that deadlines must only be specified on the MyFalmouth system.
- **What should I do to seek help?**
  You can email your tutor for informal clarifications. For informal feedback, make a pull request on GitHub.

Additional Resources

Marking Rubric

All submissions and assessment criteria for this assignment are individual.

Criterion	Weight	Refer for Resubmission	Adequate	Competent	Very Good	Excellent	Outstanding
Basic Competency Threshold	30%	At least one part is missing or is inadequate.	Adequate ability to generate ideas, problem solving, concepts, technical competency and proposals in response to set briefs and/or self-initiated activity. The work demonstrates an adequate, ethically informed, real-world experience of industry/business environments and markets. Enough work is available to hold a meaningful discussion. Adequate participation in-class peer-review activities at least at the level of basic competency. Clear evidence of design knowledge. No breaches of academic integrity.				
RESEARCH: Depth of Research	10%	No research has been carried put. The research does not inform the design or implementation.	little research has been carried out. The research is not evident in the design or implementation	Some research has been carried out. There is some evidence that the research has informed the design or implementation	Much research has been carried out. There is some evidence that the research has informed the design and implementation	Considerable research has been carried out. There is much evidence that the research has informed the design and implementation	Significant research has been carried out. There is much evidence that the research has informed every aspect of the design and implementation. Design choices have been informed by research
PRACTICE: Design Process	20%	No evidence of a design process. No sketches of mood boards	Little evidence of a design process. one or two sketches are present. the design work does not correspond with the final experience	Some evidence of a design process. Sketches and mood boards present. Sketches and mood boards have some correlation with the final artefact	Much evidence of a design process. Sketches and mood boards directly correlate to the final artefact	Considerable evidence of a design process. Sketches and mood boards directly correlate to the final artefact. Prototypes feedback into the design process	Significant evidence of a design process. Sketches and mood boards directly correlate to the final artefact. Prototypes feedback into the design process throughout the entire project
PRACTICE: Consistency of Assets	20%	There are no original assets. assets are borrowed from on-line stores. aesthetic style is inconsistent and at odds with the world concept	Little consistency of visual style in relation to the world concept. A VR Modelling tool has been utilised to create basic assets	Some consistency of visual style in relation to the world concept. A VR Modelling tool has been utilised to create assets	Much consistency of visual style in relation to the world concept. VR Modelling tools have been utilised to create assets	Considerable consistency of visual style in relation to the world concept. VR Modelling tools have been utilised to create high quality assets	Significant consistency of visual style in relation to the world concept. A variety of VR Modelling tools and techniques have been utilised to create high quality assets
IMPLEMENT: Creative Response to Brief	10%	No creativity. The work is a clone of an existing work with mere cosmetic alterations.	Little creativity. The work is derivative of existing works, with only minor alterations.	Some creativity. The work is derivative of existing works, demonstrating little divergent and/or subversive thinking.	Much creativity. The work is somewhat novel, demonstrating some divergent and/or subversive thinking.	Considerable creativity. The work is novel, demonstrating significant divergent and/or subversive thinking.	Significant creativity. The work is highly original, with strong evidence of divergent and/or subversive thinking.
IMPLEMENT: Sophistication of World	10%	No sophistication. The work is minimal with one or no original assets	Little sophistication. The work is minimal with only a few original assets	Some sophistication. The work contains enough original assets to create a novel experience	Much sophistication. The work contains enough original assets and experimentation in engine to create an engaging and novel experience	Considerable sophistication. The work contains a wealth of original assets, animations and experimentation in engine. The final experience feels reasonably compelling as a unique and novel virtual world.	Significant creativity. The work contains a vast arry of original assets, animations and experimentation in engine. The final experience feels compelling as a unique and novel virtual world.