

Warsaw University of Technology

FACULTY OF
MATHEMATICS AND INFORMATION SCIENCE



Bachelor's diploma thesis

in the field of study Computer Science and Information Systems

Procedural world generation and the challenges of rendering in
non-Euclidean spaces

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Abstract

Procedural world generation and the challenges of rendering in non-Euclidean spaces

Procedural generation, as a method used in creating video games, has experienced a significant increase in popularity in recent years. It has been employed extensively in acclaimed titles such as *Minecraft* and *No Man's Sky* to create virtually infinite worlds that the player is free to interact with. On the other hand, a recent game *Hyperbolica* popularized a novel idea of making the virtual worlds even more interesting by setting them in non-Euclidean spaces. The objective of this thesis is to create a small video game incorporating both of the aforementioned concepts.

Keywords: keyword1, keyword2, ...

Streszczenie

Proceduralne generowanie świata i wyzwania związane z renderowaniem w przestrzeniach nieeuklidesowych

Proceduralne generowanie świata jest techniką zdobywającą rosnącą popularność przy tworzeniu gier komputerowych. Zostało ono wykorzystane z powodzeniem m. in. w takich produkcjach jak *Minecraft* czy *No Man's Sky*. Z drugiej strony za przyczyną gier takich jak *Hyperbolica*, szersze zainteresowanie zyskała kwestia osadzania gier komputerowych w przestrzeniach nieeuklidesowych. Za cel niniejszej pracy obrano stworzenie aplikacji graficznej łączącej obydwa wspomniane elementy.

Słowa kluczowe: slowo1, slowo2, ...

Contents

1. Introduction	11
Introduction	11
2. Theoretical foundations	13
2.1. Non-Euclidean geometry	13
2.1.1. Analytic description	14
2.1.2. Transformations	15
2.1.3. Practical considerations	19
2.1.4. Teleporation in spherical space	22
2.2. Marching Cubes	24
2.3. Models	25
2.3.1. Model Mesh	26
2.3.2. Model Animation	26
2.3.3. Car model	28
2.4. Day night cycle	29
2.5. Lighting	31
2.5.1. Directional lighting	32
2.5.2. Point lights	32
2.5.3. Spotlights	34
3. Implementation	35
3.1. Technologies selection	35
3.2. Game objects management	36
3.2.1. Animator class	37
3.2.2. ModelLoader class	37
3.2.3. Physics project	37
3.2.4. Scene class	39
3.2.5. *Controller classes	39
3.2.6. *Transporter classes	39

3.2.7. Context class	40
3.3. Procedural world generation	40
3.3.1. Scalar Field	41
3.3.2. Chunks	42
3.3.3. Marching Cubes	42
3.3.4. Editing terrain	43
3.4. Chunk management system	44
3.4.1. Loading and generating chunks	44
3.4.2. Saving chunks	45
3.4.3. Updating chunks	45
3.5. Rendering	46
3.6. User interface	47
3.6.1. Textures	47
3.6.2. Heads Up Display	48
3.6.3. Menu	48
3.6.4. Printer class	49
3.6.5. SpriteRenderer class	49
4. Testing	55
4.1. Unit testing	55
4.2. Manual testing	55
5. User Manual	57
5.1. Launching the game	57
5.2. New Game Screen	57
5.3. Load Game Screen	58
5.4. Delete Save Screen	59
5.5. Controls	60
5.6. Items	60
6. Results	63
6.1. Performance	63
6.2. Gameplay	64
6.2.1. Terrain editing	64
6.2.2. Exploring the game world	64
6.2.3. Interacting with the world's inhabitants	65

6.3.	Depicting non-Euclidean spaces	66
6.3.1.	Hyperbolic space	66
6.3.2.	Spherical space	67
7.	Problems	69
7.1.	Problems with hyperbolic space	69
7.2.	Problems with spherical space	70
7.2.1.	Teleportation	70
7.2.2.	Terrain generation	71
7.3.	Terrain problems	73
7.4.	Architecture problems	73
8.	Improvements	74
8.1.	Terrain improvements	74
8.2.	World improvements	75
8.3.	Fighting improvements	75
8.4.	Settings improvements	76
9.	Discussion and conclusions	77

1. Introduction

What is the thesis about? What is the content of it? What is the Author's contribution to it?

WARNING! In a diploma thesis which is a team project: Description of the work division in the team, including the scope of each co-author's contribution to the practical part (Team Programming Project) and the descriptive part of the diploma thesis.

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Question: Is this thesis structure proposal ok?:

1. Introduction
2. Literature overview / previous work (Hyperbolica, Minecraft, No Man's Sky, papers that we used, etc)
3. Theoretical foundations (description of the mathematical background for non-Euclidean spaces, description of non-trivial algorithms: marching cubes, (etc.))
4. Implementation (now it's split between sys. architecture and main components but probably shouldn't, lighting chapter should be moved here)
5. Tests (unit tests, describe why we test the way we do, cite sources on video game testing, etc)
6. Results (show the results objectively, "as is")

7. Discussion and conclusions (Describe what we achieved, what we failed to achieve, discuss what we would do differently, plans for the future, whether we would recommend the technologies/approaches employed in this project to other people that want to do something similar, etc.)

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2. Theoretical foundations

2.1. Non-Euclidean geometry

The *Euclidean* geometry is based on a set of five postulates originally given by Euclid. The postulates read as follows [15]:

1. A straight line segment can be drawn joining any two points.
2. Any straight line segment can be extended indefinitely in a straight line.
3. Given any straight line segment, a circle can be drawn having the segment as the radius and one endpoint as the center.
4. All right angles are congruent.
5. Given any straight line and a point not on it, there exists one and only one straight line that passes through that point and never intersects the first line, no matter how far they are extended. [12]

The fifth postulate, also called the *parallel postulate*, has been for hundreds of years a subject of debate if it can be proven from the former four postulates. It was discovered, however, that the negation of the parallel postulate doesn't lead to a contradiction [3]. The postulate can be negated in one of two ways.

- Given any straight line and a point not on it, there exist **at least two straight lines** that pass through that point and never intersect the first line, no matter how far they are extended.
- Given any straight line and a point not on it, there exists **no straight line** that passes through that point and never intersects the first line; in other words, there are no parallel lines, since any two lines must intersect.

When the parallel postulate is replaced with the first statement, we obtain a new geometry, called the *hyperbolic geometry*. Similarly, replacing it with the second statement yields the *spherical geometry*. These geometries are collectively referred to as *non-Euclidean geometries*.

2.1.1. Analytic description

To describe the non-Euclidean geometries analytically, we will follow the approach given by [11]. This approach allows us to view the points of a 3-dimensional non-Euclidean space as a subset of the 4-dimensional *embedding space*. Since imagining the fourth dimension is not something particularly easy, we will be decreasing the dimensionality whenever we give examples.

The elliptic space can be modeled as a unit 3-sphere, *embedded* in a 4-dimensional Euclidean space. By saying that a space is embedded in another, we mean that the embedded space inherits the distance from the embedding space. In this case, the spherical distance, given by $ds^2 = dx^2 + dy^2 + dz^2 + dw^2$ is derived from the Euclidean distance. This is similar to how we may model the 2-dimensional elliptic space as a sphere, where lines are identified with great circles. The inner product of two vectors u and v in the Euclidean space is given by

$$\langle u, v \rangle_E = u_x v_x + u_y v_y + u_z v_z + u_w v_w.$$

Thus, we can define that a point p belongs to the elliptic geometry if

$$\langle p, p \rangle_E = 1.$$

The model that we use for the hyperbolic geometry is the so-called *hyperboloid model*. In this model, points p of the hyperbolic space satisfy the equation

$$p_x^2 + p_y^2 + p_z^2 - p_w^2 = -1,$$

with $p_w > 0$. The set of these points creates the upper sheet of a hyperboloid, which could be visualized as shown in Figure 2.1 if the embedding space was Euclidean. However, the

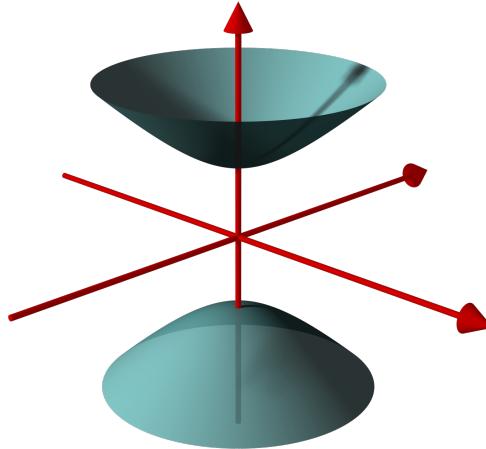


Figure 2.1: 2-dimensional hyperboloid embedded in Euclidean space

hyperbolic space is not embedded in the Euclidean space, but in the *Minkowski space* instead. In

2.1. NON-EUCLIDEAN GEOMETRY

in the Minkowski space, the inner product of vectors u, v is given by the Lorentzian inner product:

$$\langle u, v \rangle_L = u_x v_x + u_y v_y + u_z v_z - u_w v_w.$$

Thus, the points p belonging to the hyperbolic geometry satisfy the equation

$$\langle p, p \rangle_L = -1.$$

It could be interpreted that they are located on a sphere with a radius of imaginary length $\sqrt{-1}$ (and hence are equidistant from the origin).

To build a unified framework for discussing both types of geometries, we introduce the notion of *sign of curvature*, \mathcal{L} , that attains the value $+1$ for spherical, and -1 for hyperbolic space. We also define the generalized inner product

$$\langle u, v \rangle = u_x v_x + u_y v_y + u_z v_z + \mathcal{L} u_w v_w. \quad (2.1)$$

2.1.2. Transformations

We will now define transformations that can be used in non-Euclidean geometries.

Reflection

A vector v_R obtained from reflecting vector v on vector m , see Figure 2.2, can be defined as

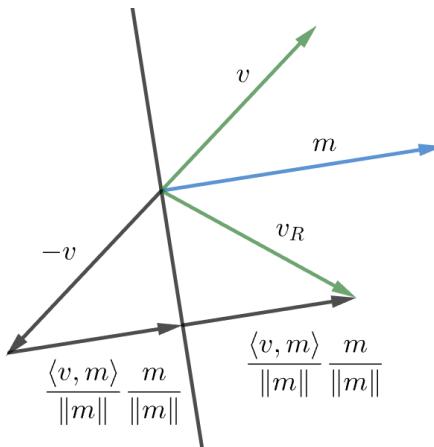


Figure 2.2: Reflection of v on vector m

$$v_R = 2 \frac{\langle v, m \rangle}{\|m\|} \frac{m}{\|m\|} - v = 2 \frac{\langle v, m \rangle}{\langle m, m \rangle} m - v.$$

It can be verified that this definition satisfies the intuitive conditions of a reflection:

- The reflected vector v_R lies in the plane spanned by v and m ,
- The transformation is an isometry, i.e. $\|u - v\| = \|u_R - v_R\|$.

We should also note that given a point p in the geometry, i.e. satisfying $\langle p, p \rangle = \mathcal{L}$, its reflection, p' , is also in the geometry.

Translation

Just like in Euclidean space, we can define translation in terms of an even number of reflections. More specifically, the translation will be defined by specifying two points: *geometry origin*, $g = (0, 0, 0, 1)$ and *translation target*, q , which is the point that the geometry origin is translated to. Now we can define that the translation is the composition of two reflections: one on the vector $m_1 = g$ and the second one on the vector $m_2 = g + q$, which is halfway between g and q . Applying the first reflection to an arbitrary point p gives a point

$$p' = 2 \frac{\langle p, g \rangle}{\langle g, g \rangle} g - p = 2p_w g - p,$$

and the second reflection applied to p' yields a point

$$p'' = 2 \frac{\langle p', g + q \rangle}{\langle g + q, g + q \rangle} (g + q) - p' = 2p_w q + p - \frac{p_w + \mathcal{L}\langle p, q \rangle}{1 + q_w} (g + q). \quad (2.2)$$

The effect of applying translation to an arbitrary point a is shown in Figure 2.3.

It can be verified that the geometry origin g is indeed translated to point $g'' = q$. We can

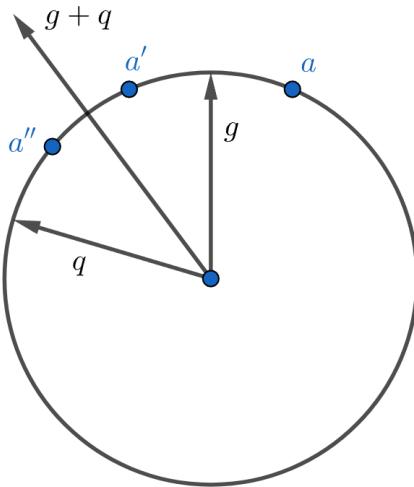


Figure 2.3: Translation of a point a

evaluate the formula for the basis vectors $i = (1, 0, 0, 0)$, $j = (0, 1, 0, 0)$, $k = (0, 0, 1, 0)$, and $l = (0, 0, 0, 1)$ obtaining the translation matrix

$$T(q) = \begin{bmatrix} 1 - \mathcal{L} \frac{q_x^2}{1+q_w} & -\mathcal{L} \frac{q_x q_y}{1+q_w} & -\mathcal{L} \frac{q_x q_z}{1+q_w} & -\mathcal{L} q_x \\ -\mathcal{L} \frac{q_y q_x}{1+q_w} & 1 - \mathcal{L} \frac{q_y^2}{1+q_w} & -\mathcal{L} \frac{q_y q_z}{1+q_w} & -\mathcal{L} q_y \\ -\mathcal{L} \frac{q_z q_x}{1+q_w} & -\mathcal{L} \frac{q_z q_y}{1+q_w} & 1 - \mathcal{L} \frac{q_z^2}{1+q_w} & -\mathcal{L} q_z \\ q_x & q_y & q_z & q_w \end{bmatrix} \quad (2.3)$$

2.1. NON-EUCLIDEAN GEOMETRY

It can be seen that the translation is an isometry since the row vectors of the matrix are orthonormal.

Rotation

It can be shown that a rotation about an axis through the origin is the same as the Euclidean rotation about the same axis [10].

Camera transformation

The camera transformation allows us to describe the scene from the viewer's perspective. The transformation is defined in terms of the *eye position* e , and three orthonormal vectors in the tangent space of the eye:

1. the right direction i' ,
2. the up direction j' , and
3. the negative view direction k' .

An example in Figure 2.4 shows the tangent space of the eye, with the e vector marked green, $-k'$ marked blue, and i' marked orange.

The transformation can be described by the matrix

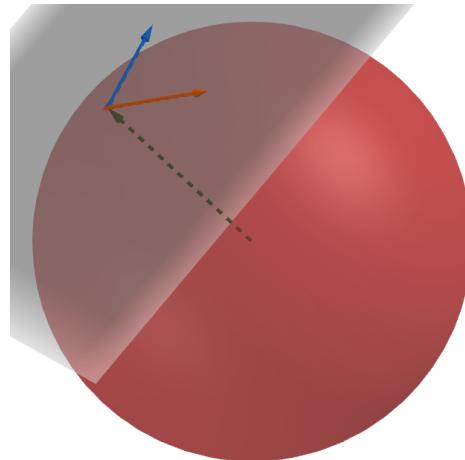


Figure 2.4: Tangent space of the camera

$$V = \begin{bmatrix} i'_x & j'_x & k'_x & \mathcal{L}e_x \\ i'_y & j'_y & k'_y & \mathcal{L}e_y \\ i'_z & j'_z & k'_z & \mathcal{L}e_z \\ \mathcal{L}i'_w & \mathcal{L}j'_w & \mathcal{L}l'_w & e_w \end{bmatrix} \quad (2.4)$$

As the result of the transformation, the eye position is mapped to the geometry origin g . Furthermore, the vectors i' , j' , and k' are mapped to i , j , and k , respectively.

Perspective transformation

The perspective transformation is described using a projection matrix P . The projection matrix we use in spherical geometry is identical to the one used in the *Unity* implementation of [11] (see <https://github.com/mmagdics/noneuclideanunity>). It is parameterized by the *near plane distance* n , *far plane distance* f , *aspect ratio* ASP, and *field of view* FOV:

$$P = \begin{bmatrix} s_x & 0 & 0 & 0 \\ 0 & s_y & 0 & 0 \\ 0 & 0 & 0 & -1 \\ 0 & 0 & -n & 0 \end{bmatrix},$$

where $s_x = 2n/(r - l)$, $s_y = 2n/(t - b)$, and r, l, t, b are defined in terms of $u = f \tan(\text{FOV})$:

$$r = u \cdot \text{ASP}, \quad l = -u \cdot \text{ASP}, \quad t = u, \quad b = -u.$$

For hyperbolic and Euclidean geometries, the standard projection matrix is used.

Porting objects

The positions of objects in the scene are specified in a 3-dimensional Euclidean space. They are then "transported" or *ported* to a non-Euclidean space of choice. One possible mapping that could be used for this purpose is called the exponential map. For a given point p in the 3-dimensional Euclidean space with coordinates (x, y, z) the mapping to elliptic geometry is given by

$$\mathcal{P}_E(p) = (p/d \sin(d), \cos(d)), \tag{2.5}$$

and for hyperbolic space, it is given by

$$\mathcal{P}_H(p) = (p/d \sinh(d), \cosh(d)),$$

where $d = \|p\|$. The effect of porting a 1-dimensional point p onto a 1-dimensional elliptic space can be seen in Figure 2.5.

Porting vectors

A vector v starting at a point p can be ported to non-Euclidean space by translating it to a point $\mathcal{P}(p)$. Hence the ported vector v' is given by

$$v' = (v, 0)T(\mathcal{P}(p)), \tag{2.6}$$

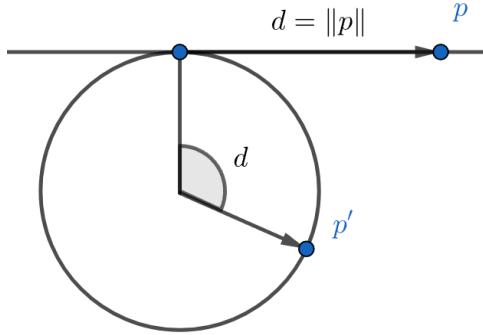


Figure 2.5: Exponential map

where T is the translation matrix 2.3.

2.1.3. Practical considerations

There are two ways we could implement placing objects in the scene:

1. Port the object to non-Euclidean geometry and then use the translation given by Equation 2.2,
2. Translate the object using ordinary Euclidean translation and then port it to non-Euclidean geometry.

We will now shortly discuss both options.

Port, then translate

The first option is undesirable, as it may significantly change the relative positions of objects in the scene. To see why, let's consider two copies of a 2-dimensional rectangle that we will first port to the spherical geometry, and then translate using the non-Euclidean translation. The rectangle with vertices $a = (-0.5, -0.7)$, $b = (0.5, -0.7)$, $c = (0.5, 0.5)$, $d = (-0.5, 0.5)$ is ported to spherical geometry using Equation 2.5. As a result, we obtain points on a unit sphere:

$$\mathcal{P}(a) = (-0.441, -0.617, 0.652)$$

$$\mathcal{P}(b) = (0.441, -0.617, 0.652)$$

$$\mathcal{P}(c) = (0.459, 0.459, 0.760)$$

$$\mathcal{P}(d) = (-0.459, 0.459, 0.760)$$

If we were to translate the first copy of the rectangle to point $t_1 = (0.5, 0.5)$ and the second copy to $t_2 = (1.5, 1.7)$ in Euclidean geometry, the two copies should meet at the point $(1, 1)$.

When we perform the translation to point t_1 (the corresponding translation target is obtained by porting t_1 using Equation 2.5, i.e. the translation target is $q_1 = \mathcal{P}(t_1)$), we get the following vertices:

$$\mathcal{P}(a)T_{q_1} = (-0.014, -0.190, 0.982)$$

$$\mathcal{P}(b)T_{q_1} = (0.761, -0.296, 0.577)$$

$$\mathcal{P}(c)T_{q_1} = (0.698, 0.698, 0.156)$$

$$\mathcal{P}(d)T_{q_1} = (-0.110, 0.809, 0.578)$$

The translation to t_2 (with $q_2 = \mathcal{P}(t_2)$) gives

$$\mathcal{P}(a)T_{q_2} = (0.709, 0.686, 0.160)$$

$$\mathcal{P}(b)T_{q_2} = (0.957, -0.031, -0.287)$$

$$\mathcal{P}(c)T_{q_2} = (0.141, 0.099, -0.985)$$

$$\mathcal{P}(d)T_{q_2} = (-0.117, 0.847, -0.519)$$

Even though we would expect the third vertex of the first copy of the rectangle to be identical to the first vertex of the second copy, there is a difference between the two. This effect can be seen in Figure 2.6. The effect is even more visible in the implementation. Figure 2.7 shows how

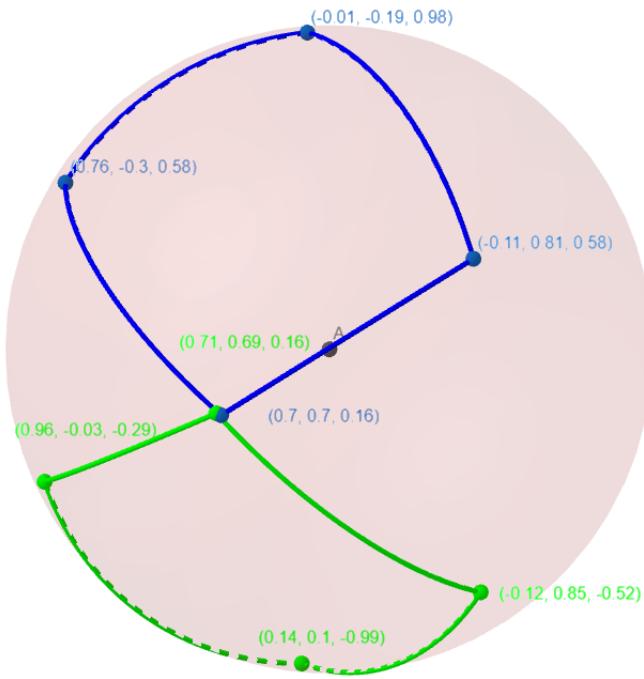


Figure 2.6: Rectangles ported onto a sphere and then translated

the wheels of the car get misaligned from their wheel arches.



Figure 2.7: Non-Euclidean translation causing a misalignment of objects

Translate, then port

The second option isn't unfortunately free of distortions either. For example, consider two identical squares of side length 0.5. The first one with the bottom-left corner at the point $(0, 0)$ and the second one with the corresponding corner at $(0.5, 0.5)$. After porting to spherical geometry using the Equation 2.5, we get squares with side lengths (listed counter-clockwise starting at the bottom edge):

$$0.500, 0.479, 0.479, 0.500$$

for the first square and with side lengths

$$0.480, 0.425, 0.425, 0.480$$

for the second square. The side lengths of the square have been calculated as the lengths of geodesics¹ between the square's vertices. As we can see, the side lengths of the ported square are no longer equal to each other, and the distortion increases as the square is farther away from the origin. This effect can be seen in Figure 2.8.

Spherical space

To minimize the distortions in spherical space we employed the following method. Due to the periodic nature of the porting given by Equation 2.5, the scene has to be confined inside a 3-dimensional ball of radius π . Since the distortions increase as an object is farther from the origin, we decided to split the scene into two physical regions – balls of radius $\pi/2$. Points p in the first ball (centered at the origin) are mapped to spherical geometry using the mapping

$$\mathcal{P}_{E,1}(p) = (p/\|p\| \sin(\|p\|), \cos(\|p\|)) \quad (2.7)$$

¹This is the "great-circle distance" equal to $2 \arcsin(c/2)$, where c is the chord length.

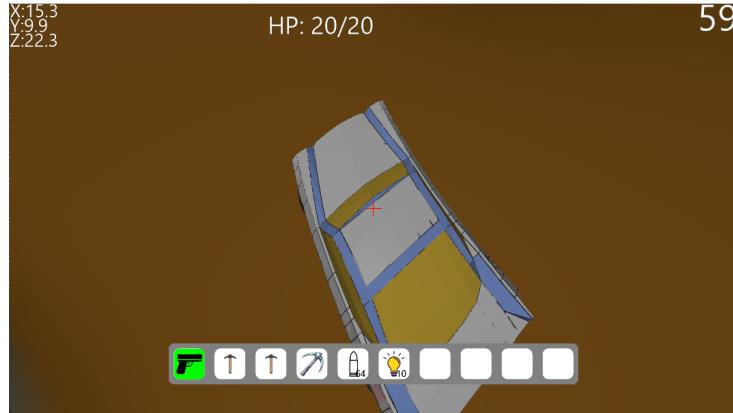


Figure 2.8: Distortions caused by porting to spherical space

and points p in the second ball (which is centered at a point c) using the formula

$$\mathcal{P}_{E,2}(p) = (p'/\|p'\| \sin(\|p'\|), -\cos(\|p'\|)), \quad (2.8)$$

where $p' = p - c$. In the 2-dimensional case, the regions become disks with radii of length π , and the effect of using Equation 2.7 and Equation 2.8 can be visualized as "wrapping" the first disk on the upper half of a unit sphere, and "wrapping" the second one on the lower half of the sphere. We should note, that the implementation differs slightly from this description. More details will be covered in subsection 2.1.4.

Hyperbolic space

Dealing with distortions in hyperbolic space requires a more drastic approach because the scene we wished to port was potentially infinite. The main goal was to keep the distortions as small as possible near the camera and still show the visual aspects indicative of setting the scene in non-Euclidean geometry. To achieve this, the camera position is fixed at some point close to the origin, e.g. $(0, 1, 0)$. The movement of the camera is then simulated by moving all of the objects in the scene in the direction opposite to the camera's movement direction.

2.1.4. Teleporation in spherical space

Even though splitting the scene into two regions in spherical geometry allows us to minimize distortions significantly, it introduces a wide range of other problems. The most important one has to do with moving objects and the camera from one region to the other; we call this process *teleportation*.

Teleportation is schematically shown in Figure 2.9. In this 2-dimensional example, an object leaves the first region (centered at a) at the point p and is teleported to the second region

2.1. NON-EUCLIDEAN GEOMETRY

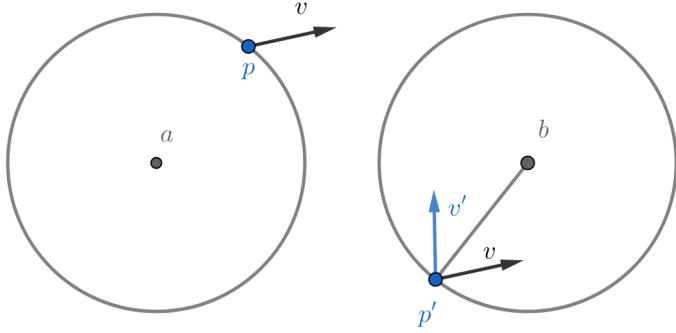


Figure 2.9: Teleportation between two regions

(centered at b), appearing at a location given by the point p' :

$$p' = b + R_{xz}(p - a),$$

where $R_{xz}(p)$ denotes reflection of a point p across the origin. The velocity vector v of the object is mapped to vector v' which is the reflection of v on a vector $p - a$.

The teleportation in the 3-dimensional case can be defined in a very similar manner. There are only two differences. The first one is that $R_{xz}(p)$ now denotes a reflection on the unit vector \hat{y} (assuming positive y direction coincides with the "up" direction for the scene). The second difference is that v' is now the reflection of v through a plane through the origin orthogonal to $(p - a) \times \hat{y}$.

To account for the point reflection R_{xz} , the porting given by Equation 2.8 has to be modified by replacing p' with $R_{xz}(p')$.

Setting up the view transformation in the second region also comes with its own set of challenges. The standard way of obtaining the vectors i' , j' , and k' for the view matrix 2.4 is as follows. We first port the camera position to non-Euclidean space (in the case of the second region, we use Equation 2.8), and then use the Equation 2.6 to port its right, up, and front vectors. The problem with this approach is that the translation matrix 2.3 is defined in terms of translating the geometry origin $g = (0, 0, 0, 1)$ and not $(0, 0, 0, -1)$. This means that if the translation target q is close to $(0, 0, 0, -1)$, $T(q)$ can map a point p with $p_w < 0$ to a new point p' with $p'_w > 0$ because

$$p'_w = -q_x p_x - q_y p_y - q_z p_z + q_w p_w \approx q_w p_w > 0.$$

The matrix isn't even defined for translation targets with $q_w = -1$.

To solve this problem, we derived a translation matrix $T_2(q)$ which we use for translations in the second region. It is defined analogously to $T(q)$ given by Equation 2.3, but in the context of

T_2 , the translation target q is the point that the point $(0, 0, 0, -1)$ is translated to. The matrix is given by

$$T_2(q) = \begin{bmatrix} 1 - \frac{q_x^2}{1-q_w} & -\frac{q_x q_y}{1-q_w} & -\frac{q_x q_z}{1-q_w} & q_x \\ -\frac{q_y q_x}{1-q_w} & 1 - \frac{q_y^2}{1-q_w} & -\frac{q_y q_z}{1-q_w} & q_y \\ -\frac{q_z q_x}{1-q_w} & -\frac{q_z q_y}{1-q_w} & 1 - \frac{q_z^2}{1-q_w} & q_z \\ -q_x & -q_y & -q_z & -q_w \end{bmatrix}. \quad (2.9)$$

Using the fact that q is in the spherical geometry, i.e. $\langle q, q \rangle_E = 1$, it can be verified that the row vectors of the matrix are orthonormal, thus the matrix describes an isometry. Moreover, $T_2((0, 0, 0, -1))$ is the identity matrix as expected.

2.2. Marching Cubes

One of the requirements for our project was to incorporate terrain generation. Numerous algorithms exist for this purpose, and the chosen algorithm for our project is known as marching cubes. This algorithm was selected due to its simplicity, versatility, and standardization. Marching cubes is an algorithm that can be easily modified to suit different requirements, as explained in detail in section 3.3. Furthermore, it is widely used in various applications and is well-documented, making its understanding and implementation easier.

The concept of marching cubes was first introduced by William E. Lorensen and Harvey E. Cline in 1987 [7]. The fundamental idea behind this algorithm is to generate a mesh from a scalar field. An isolevel is chosen, 0 being the most common choice and the one we used. Points with values greater than the isolevel are considered to be "above" the surface, while points with values lower than the isolevel are considered to be "below" the surface. The world is divided into cubes, and for each cube, the algorithm determines which of its vertices are above and below the surface. Based on this information, a mesh is created to separate the vertices above the surface from those below it. An example of this process is illustrated in Figure 2.10, where v_0 is below the surface, while the remaining vertices are above it. It is important to note that the same effect would be achieved if v_0 were above the surface and the other vertices were below it.

Question: Can we use images found online in the document? If so how do we cite them?

Each cube consists of 8 vertices, and each vertex is classified as either above or below the surface, resulting in a total of 256 possible combinations. However, there are only 15 unique combinations, all of them depicted in Figure 2.11, with the remaining combinations being rotations and reflections of these 15 cases. For each of these unique combinations, a precomputed

2.3. MODELS

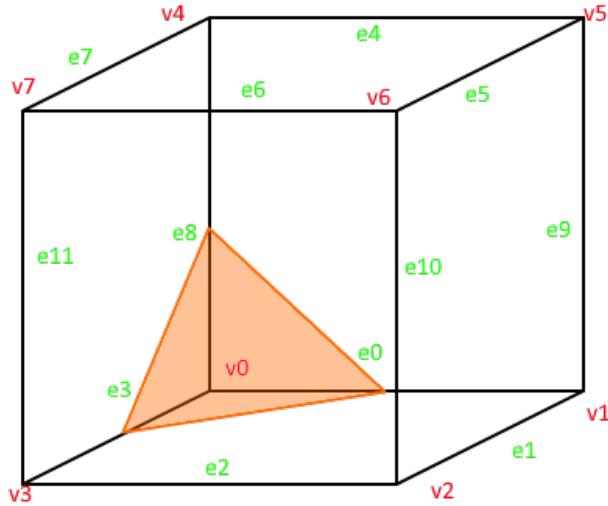


Figure 2.10: "Marching" cubes with only v_0 below the surface. Source: <https://polycoding.net/marching-cubes/>

table is utilized to generate the corresponding mesh. This table provides information about which edges of the cube are intersected by the surface and how to connect them.

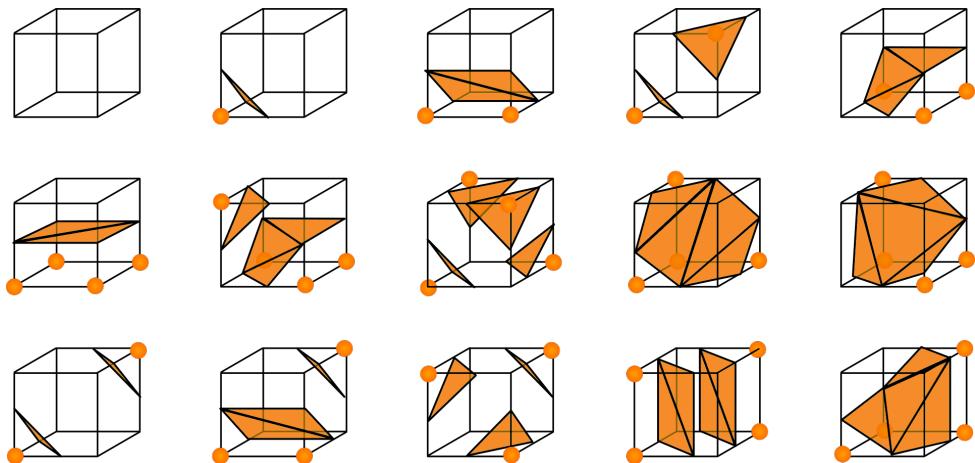


Figure 2.11: Unique marching cubes configurations. Source: <https://polycoding.net/marching-cubes/>

2.3. Models

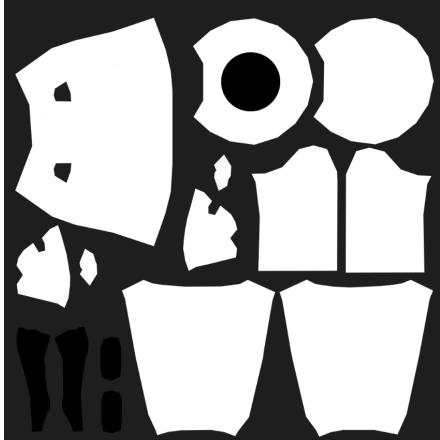
There are two models used in the game: a character model and a car model.

The character model can be divided into two parts: the mesh part and the animation part. What the two parts have in common is that they are both created in Blender, exported to a COLLADA file and loaded into the game using AssimpNet. Both of these parts are described in

this section.

2.3.1. Model Mesh

The model mesh contains the vertices, normals, texture coordinates and indices of the model. The vertices are the points that make up the model and the normals are automatically assigned by Blender. The texture coordinates are the coordinates of the texture that is mapped onto the model. The texture however is a two dimensional image and the model is three dimensional so the mapping is not trivial. The model mesh has seams that define how a mesh is unwrapped. These are selected edges that are marked as seams in Blender. Cutting along these seams will result in a set of faces that can be laid out flat. This is called the UV map. This is how the texture is mapped onto the model. A UV map is shown in Figure 2.12a. For example, the helmet is cut into two parts (the front and the back) and laid out flat in the top right corner of the texture. This texture describes the color of each pixel of the model. The whole model can be seen in Figure 2.12b.



(a) UV map



(b) Player model

Figure 2.12: Player model and the texture.

2.3.2. Model Animation

The model animations make use of the model armature (skeleton) which can be seen in Figure 2.13a. The armature is a set of bones that have different relations to each other and to the mesh. The bones create a node structure with the root being the torso bone. Most other

2.3. MODELS

bones are children of the torso bone or children of children of the torso bone. This relation allows the bones to inherit transformations from their parents. For example, if a leg bone moves the foot bone will follow.

It is worth noting that bone structure does not have to resemble the human bone structure. For example in Figure 2.13b we can see a set of bones that are outside of the body. These bones are not used to deform the mesh but to interact with other bones. Among other things, these guarantee that the knee does not bend in the wrong direction.

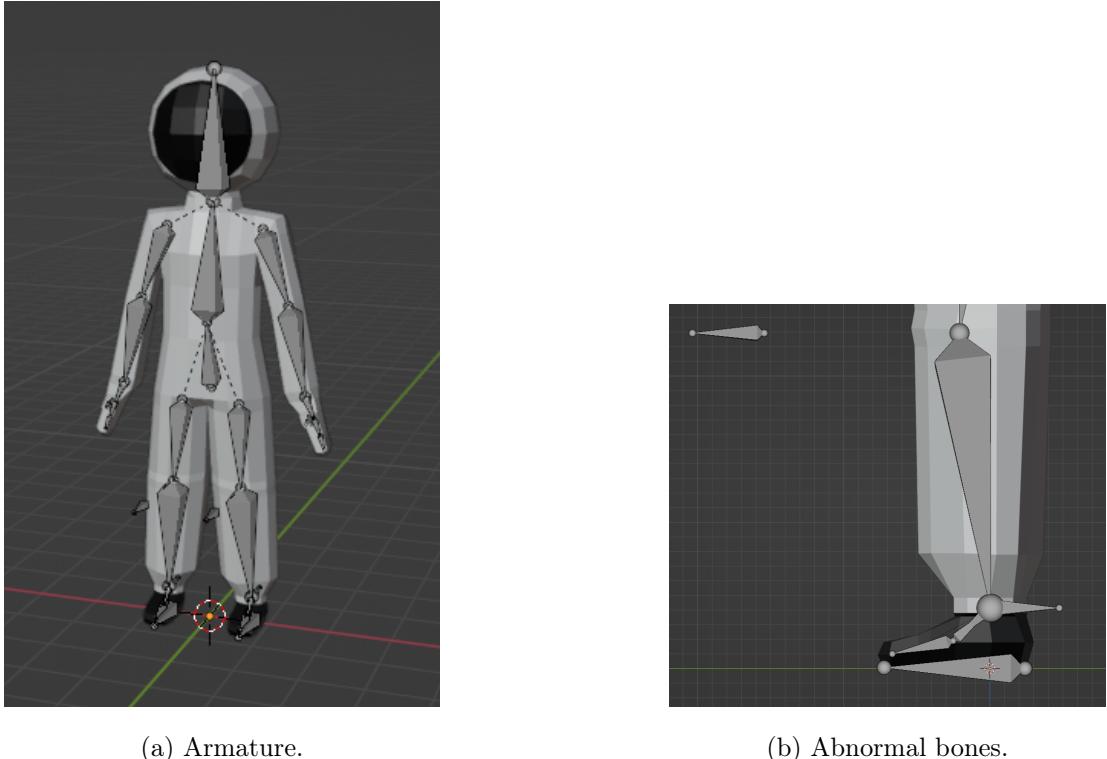


Figure 2.13: Armature.

The bones need to be connected to the mesh. Each vertex is assigned a set of bones that influence it with different weights. When bones move the vertices move with them according to how much they move and how much a certain bone influences a certain vertex. Assigning weights to vertices in Blender is shown in Figure 2.14. As can be seen in the figure, it is done by selecting a bone and then painting the vertices with a certain weight.

To define an animation a set of keyframes is used. The process of creating the keyframes can be seen in Figure 2.15. A keyframe is a set of transformations for each bone at a certain time. Once the keyframes are defined the animation is interpolated between them to produce a smooth animation. In the game, there are two animations: walking and running, both of which are looped to create a continuous animation when the player or an NPC moves.

The whole process of rendering an animation is as follows:

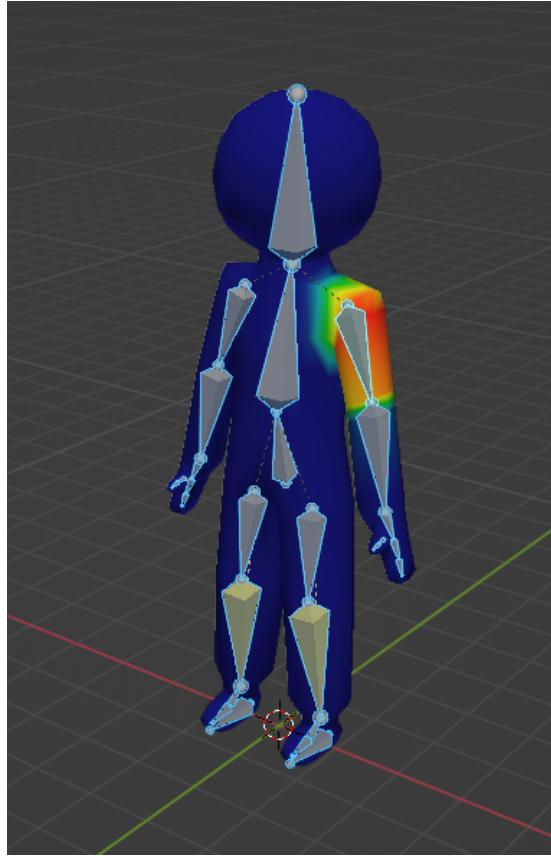


Figure 2.14: Vertex weights.

1. The model along with the armature and keyframes are loaded into the game.
2. A timer is started.
3. The bone transformations for the current frame are calculated based on the keyframes and the timer, by interpolating between the keyframes.
4. The bone transformations are passed into the shader.
5. For each vertex the shader iterates over the bones that influence it and calculates the final position of the vertex based on the bone transformations and their weights.
6. The animation is rendered.

2.3.3. Car model

The car model consists of two sub-models: the wheel model and the body model. The wheel model is just a slightly modified cylinder.

The main difficulty in modeling the car's body is getting the proportions right. Otherwise, the model looks very unnatural. After some unsuccessful attempts to create the model free-hand,

2.4. DAY NIGHT CYCLE

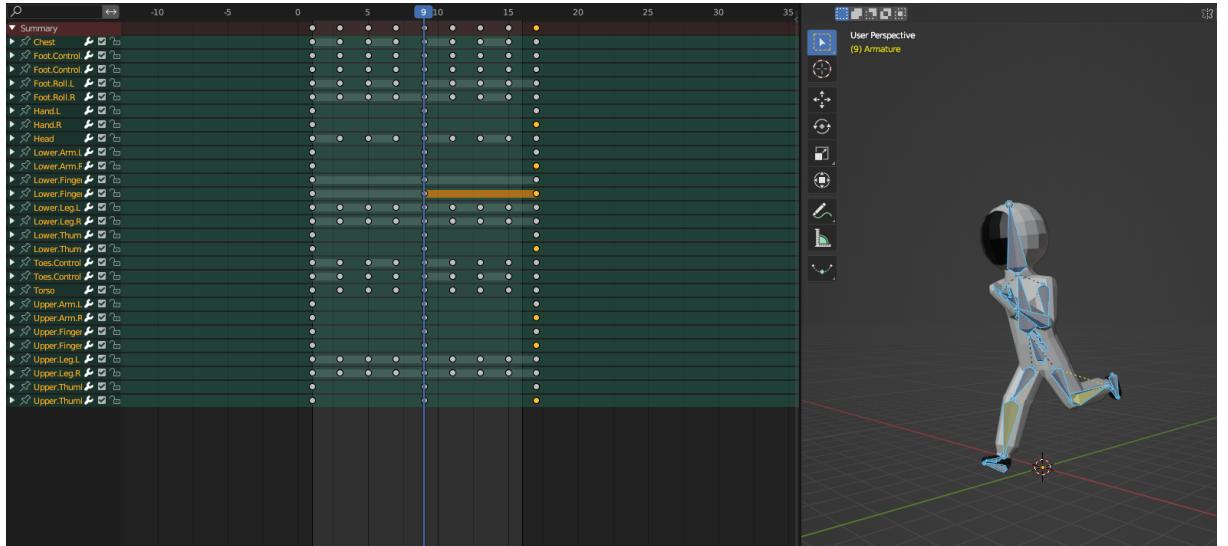


Figure 2.15: Keyframes.

we decided to use blueprints of an existing car (1965 Ford Mustang) for modeling. The process of modeling the car based on blueprints (side view) is depicted in Figure 2.16.

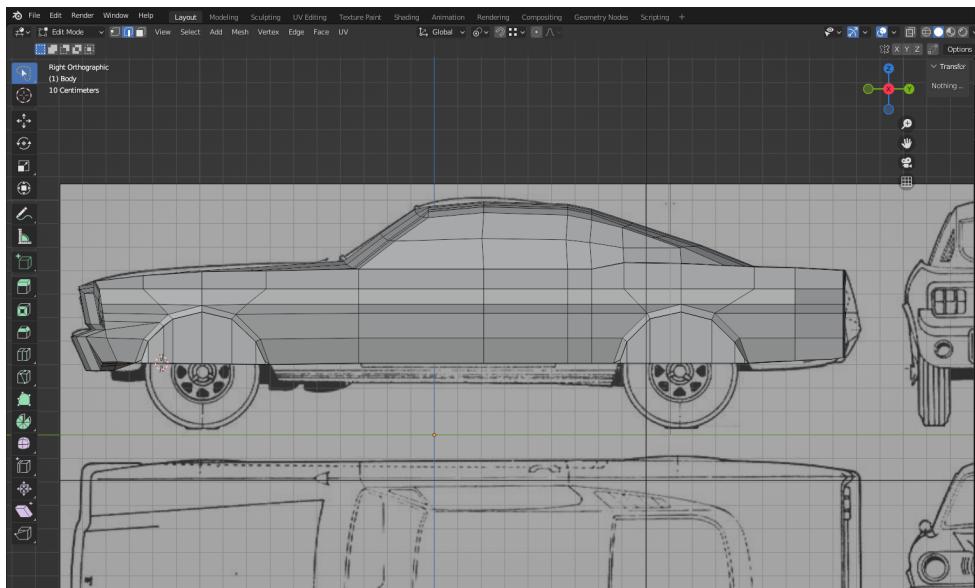


Figure 2.16: Modeling in Blender based on blueprints

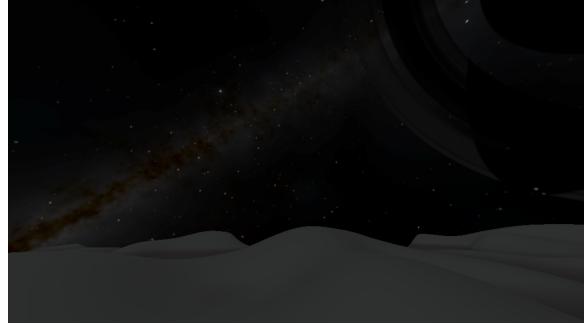
2.4. Day night cycle

Even though the game can be played in non-Euclidean spaces which makes it inherently unrealistic, we decided to add some elements that would make the scenes portrayed in the game feel familiar. In particular, one property of the real world that we wanted to capture in the

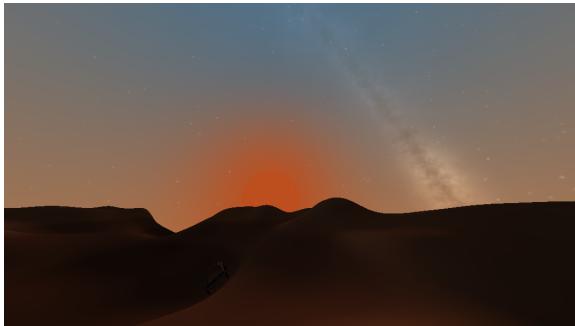
game was the daytime cycle. In the game, the full cycle is 10 minutes long, with 5 minutes long daytime and 5 minutes long nighttime. We also added transitions between day and night to give the Earth-like experience of sunrise and sunset. The scene during various times of the day is shown in Figure 2.17.



(a) Day



(b) Night



(c) Sunrise



(d) Sunset

Figure 2.17: Day night cycle in the game

The implementation of the day-night cycle relies on two components: directional lighting (described in subsection 2.5.1) which corresponds to the light coming from the sun and a *skybox* representing the sky. Conceptually, a skybox is a cube made out of 6 images, one per each side, that encompasses the scene thus creating an illusion that the world is much bigger than it is in reality. A skybox can be implemented in OpenGL using a special type of texture, a *cubemap*, i.e. a texture that contains 6 individual 2D textures. In the game, we're using images of the night sky obtained from an HDR file https://www.reddit.com/r/blender/comments/3ebzwz/free_space_hdrs_1/ using an online utility program <https://matheowis.github.io/HDR-to-CubeMap/>. The images were then slightly edited by applying Gaussian blur to make the stars appear larger. The vertices of the cube passed to the vertex shader are transformed using the model, view, and projection matrices. The model matrix is responsible for rotating the skybox (similarly to how stars appear to move across the night sky as the Earth is rotating). The view matrix has to be modified so that the skybox doesn't move along with the camera.

2.5. LIGHTING

The part responsible for translation can be removed from the view matrix by replacing the last row of the view matrix with the vector $\begin{bmatrix} 0 & 0 & 0 & 1 \end{bmatrix}$ [13].

The day is split into *phases*, each characterized by the color of the sky at the zenith, the sky's color at the horizon, the color of the sun, and *stars' visibility factor*. In the fragment shader, we determine the color of each fragment. This is done by first obtaining the zenith and horizon colors by interpolating between the corresponding colors for the previous and the next phase based on the current time. In the same manner, we obtain the current stars' visibility factor. Then, we obtain a sky color for a given fragment by interpolating between the zenith and horizon colors based on the height of the fragment². The sun's position is given by a vector s that rotates at the same rate as the skybox. Calculating a dot product d of s with the current fragment's position allows us to easily draw the sun and the sun glare by mixing the sky's color with the sun's color in proportions depending on d . As the last step, we mix the pure-day-time color of the sky with the pure-night-time texture of the stars in proportions given by the stars' visibility factor.

The day-night cycle hasn't been implemented for the spherical space, as the terrain in the spherical space fully "encloses" the scene leaving no way of seeing anything "outside".

2.5. Lighting

Lighting is an important aspect of the game, it makes the game more immersive and has a major impact on how the player perceives the game. Artificial light sources present in the game are also indispensable when exploring the world during the in-game night. In the game, we use three types of light casters: *directional lights*, *point lights*, and *spotlights*. As the lighting model, we used the *Phong lighting model*. In this model, light is considered to have 3 components:

- ambient lighting I_a (with coefficient k_a),
- diffuse lighting I_d (with coefficient k_d),
- specular lighting I_s (with coefficient k_s and material shininess constant α).

In the case of N light sources in the scene, the total illumination is calculated using the formula

$$L = k_a I_a + \sum_{i=1}^N k_d I_{i,d} \max(0, \langle n, l_i \rangle) + k_s I_{i,s} \max(0, \langle r_i, v \rangle^\alpha), \quad (2.10)$$

²The "position" of a fragment in this context is given by world space coordinates, normalized so that we're treating the points as located on a sphere (*skydome*). The height is then simply the y coordinate of the fragment's position.

where n is the normal vector of the fragment, l is the vector pointing from the fragment to the light source, r is the reflection of l on n , and v is the vector pointing towards the viewer (all of the aforementioned vectors are assumed to be normalized). It's important to note that $\langle \cdot, \cdot \rangle$ is the inner product as defined by Equation 2.1. The reflected light vector r is calculated using the usual formula

$$r = 2\langle l, n \rangle n - l.$$

2.5.1. Directional lighting

During the in-game daytime, the directional light is used to represent the light cast by the sun. The light direction l is the vector pointing toward the sun. During the night the directional light is much dimmer but still present. In this case, the light direction l is pointing toward an imaginary light source ("the stars") which is rotating along with the sky. Figure 2.18 shows the terrain and other game objects illuminated by the directional light of orange color.



Figure 2.18: Directional light

2.5.2. Point lights

In the game, spotlights are represented by white spherical lamps.

In Euclidean geometry, assuming that a point light is placed at a point p and that the current fragment's position is given by f , we can calculate the light direction vector l simply as

$$l = \frac{p - f}{d_E(p, f)},$$

where d_E is the usual Euclidean distance, i.e.

$$d_E(a, b) = \sqrt{\langle a - b, a - b \rangle_E}. \quad (2.11)$$

2.5. LIGHTING

For non-Euclidean geometries, we use modified formulas given by [11], namely

$$l = \frac{p - f \cos(d_S(p, f))}{\sin(d_S(p, f))} \quad (2.12)$$

for spherical geometry and

$$l = \frac{p - f \cosh(d_H(p, f))}{\sinh(d_H(p, f))} \quad (2.13)$$

for hyperbolic geometry. The spherical and hyperbolic distances d_S and d_H are given by

$$d_S(a, b) = \cos^{-1}(|\langle a, b \rangle_E|) \quad (2.14)$$

and

$$d_H(a, b) = \cosh^{-1}(-\langle a, b \rangle_L) \quad (2.15)$$

respectively.

The important difference between a point light and a directional light is the *attenuation* a . Attenuation represents how the light's strength diminishes over distance. It can be expressed as a reciprocal of a quadratic function:

$$a = \frac{1}{K_c + K_l d + K_q d^2}, \quad (2.16)$$

where d is the distance of the fragment from the source that can be calculated using one of the formulas 2.11, 2.14, or 2.15 depending on the geometry. Multiplying the light by the attenuation factor gives the desired effect of a realistic point light source such as a lamp, see Figure 2.19. Point lights in hyperbolic and spherical geometry are shown in Figure 2.20.



Figure 2.19: Point lights



(a) Hyperbolic space



(b) Spherical space

Figure 2.20: Point lights in non-Euclidean spaces

2.5.3. Spotlights

In the game, spotlights are used to represent the player's flashlight and the car's head- and tail lights.

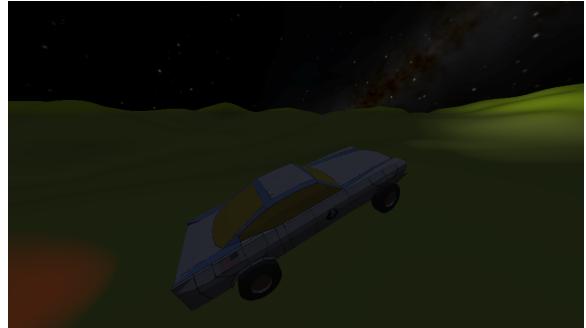
Spotlights are modeled in the same way as point lights, with only one exception. In the case of spotlights, we want to capture the fact that the light forms a cone. To do that we calculate the *intensity coefficient* given by

$$\text{IC} = \frac{\langle l, -d \rangle - R}{r - R},$$

where d is the vector along which the spotlight is directed, and R and r are the parameters defining the light cone [14]. The intensity coefficient is then used to multiply each component of the light, giving the result shown in Figure 2.21.



(a) Player's flashlight



(b) Car illumination

Figure 2.21: Spotlights used in the game

3. Implementation

The project that was created as the practical part of the thesis is the *Hyper* video game available at <https://github.com/Non-Euclidean-World/Hyper>. The *Hyper* video game is a relatively big project (it comprises around 260 classes), so naturally we have to contain the discussion to only the most important parts of the system. Conceptually, there are four different "areas" spanned by the project:

1. game objects management,
2. procedural world generation,
3. rendering,
4. user interface.

In what follows, we will discuss these areas in more detail. We will also provide information on the technologies used in the project and present its core components.

3.1. Technologies selection

The video game is written in C# and uses OpenGL Shading Language (GLSL) for the shaders. The targeted platform is .NET 7 on Windows 10 and above.

The game relies on the following third-party libraries:

- OpenTK¹ – a set of low-level C# bindings for OpenGL; used for 3D rendering,
- BepuPhysics² – a low-level, highly performant physics simulation library; used as the physics engine,
- SkiaSharp³ – API for rendering 2D images; used for 2D rendering (menus, controls, etc.),

¹<https://github.com/opentk/opentk>

²<https://github.com/bepu/bepuphysics2>

³<https://github.com/mono/SkiaSharp>

- AssimpNet⁴ – a .NET wrapper for the Open Asset Import (Assimp) library⁵; used for loading models,
- StbImageSharp⁶ – C# port of the `stb_image.h` header file; used for loading images.

3.2. Game objects management

A game object, such as a humanoid-looking bot or a car most often can be understood as existing in three different planes simultaneously:

1. the visual layer,
2. the physical layer,
3. the logical layer.

The visual layer of an object describes how the object looks like during the gameplay. This side of a game object we will call a *model*. The information about models (vertices, normal vectors, UV mappings, textures, and animations) is read from COLLADA and PNG files and stored in the `Model` class. It's important to note that if multiple game objects look the same, the model information is shared between them in the form of a single `ModelResource` class instance. More specifically, the `ModelResource` class is abstract, and its derived classes are singletons. Animated models additionally use the `Aminator` class which provides a way to calculate the bone transforms based on the elapsed time. Some models are *compound*. The car model, for example, stores information about the look of the wheels and body separately.

The physical layer defines the physical properties of the game object at any given moment. Some basic ones include inertia, angular and linear velocity, and friction; in the case of more complex objects such as a car, the description contains information about *constraints*. The constraints define the relative positions of different elements of the object and their velocities. It's worth noting that the position constraints don't have to be "stiff" (they are modeled as springs). Technically, once a game object is added to the simulation, it is represented by one (or more in the case of compound bodies) *body handle*. Therefore, each game object has to implement the `ISimulationMember` interface which has a property that returns the list of all body handles associated with the given game object.

⁴<https://github.com/MonoGame/AssimpNet>

⁵<https://assimp.org/>

⁶<https://github.com/StbSharp/StbImageSharp>

3.2. GAME OBJECTS MANAGEMENT

The logical layer is the soul of each object. NPCs move in a way given by a simple algorithm; the player can inflict damage to NPCs by shooting projectiles, and so on. Game objects can react to collisions with other objects by registering for contact callbacks, i.e. implementing the `IContactEventListener` interface. They can also move (either on their own, like NPCs, or due to the player input) by registering input callbacks, i.e. implementing the `IInputSubscriber` interface.

In the remainder of this section, we will cover some of the most important components related to managing game objects.

3.2.1. Animator class

The `Animator` class is responsible for animating the models loaded by `ModelLoader`. It takes animation keyframes and interpolates them using Quaternion Slerp and Vector3 Lerp which are provided by AssimpNet. It then uses the interpolated keyframes to calculate the transformation matrices for each bone in the model which are later passed to the shader. **TODO: Do we want to describe this in a little more detail? Also providing screenshots from Blender or from the game would be nice I guess**

3.2.2. ModelLoader class

The model loader is responsible for loading models from the file system. It loads COLLADA files using AssimpNet to convert them to model class objects. Each vertex in the mesh of the model must be dependent on at most 4 bones. It creates VAOs for each mesh of the model, stores them in the `Model` class object, loads a PNG file, and stores it in a `Texture` class object. **TODO: I think we could write more about the modeling process itself (not necessarily here). Give some screenshots from Blender as well. It was a lot of work after all**

3.2.3. Physics project

The Physics component is responsible for collision detection, ray casting, and physical modeling. The main purpose of this component is to expose the various functionalities of the BepuPhysics2 library to the rest of the system. The component also makes extensive use of the code from the BepuPhysics2 Demos project.

Each game object is represented by a *body* (each body has an associated *body handle*) in the physics engine. This one-to-one mapping is stored in the `Scene` class in an object of `SimulationMembers` type. `SimulationMembers` allows for adding and removing simulation members as well as accessing handles to bodies in the physics engine associated with a given game

object. Game objects are represented by either simple or composite shapes in the physical simulation. Simple shapes used in the game include cylinders, capsules, and boxes. Composite shapes arise by composing simple shapes. **Question: Should the car be described in more detail (how to specify the axis of rotation for the wheels, etc.)**

To facilitate debugging, the Physics component also provides a way to extract all shapes from the simulation (and decompose composite shapes) which then can be shown in debug mode, see Figure 3.1. When shown, the bounding shapes can be either green or red depending on whether the corresponding bodies are in the active or inactive state in the physics engine. In Figure 3.1 it can be seen that the player has been hit by a projectile which caused the player's body to become active (or *awakened* using the BepuPhysics parlance) as indicated by the green bounding shape. The projectile that hit the player can also be seen to be active. On the other hand, the projectiles that fell to the ground and had been still for some time became inactive as marked by the red bounding shapes.



Figure 3.1: Game objects enclosed in bounding shapes for collision detection

The body that represents the terrain was created as a separate shape from the terrain mesh triangle-by-triangle.

Game objects can listen and respond to collisions by registering their contact callbacks via the API in `SimulationManager`. Such objects implement the `IContactEventListener` interface whose implementations define the contact callbacks. The only information about the collision is which two bodies collided and where.

Some game objects can cast rays. An example of such an object is the player who uses a ray to define a place where terrain modification should take place. Each ray in the physics engine has an ID number, direction, etc. An object that wishes to cast rays has to therefore implement

3.2. GAME OBJECTS MANAGEMENT

an interface (**IRayCaster**) that exposes all the necessary information.

3.2.4. Scene class

The **Scene** class is responsible for storing all the objects in the game the player can interact with. It is also responsible for disposing of them. Some of the objects stored in the **Scene**'s instance are cars, chunks, player, camera, etc.

3.2.5. *Controller classes

There are eight controller classes in the project: **PlayerController**, **BotsController**, **ChunksController**, **ProjectilesController**, **VehiclesController**, **LightSourcesController**, **HudController**, **BoundingShapesController**, and **SkyboxController**.

All the controller classes serve the same purpose. They exist to render objects and deal with object callbacks. For example, **ProjectilesController** renders all existing projectiles and also removes the dead projectiles from the scene. Each projectile has a **IsAlive** property which is read every time a render frame callback is called by the controller to check if the projectile is still alive.

3.2.6. *Transporter classes

The Transporter component is vital for the spherical geometry mode of the game. It is responsible for transporting game objects between spheres. All transporters implement the **ITransporter** interface.

Each game object has a property **CurrentSphereId** that attains one of two values: 0 or 1 depending on which sphere the object is currently in (this property is a part of **ISimulationMember** interface). Whenever an object moves, the Transporter determines whether it should be transported to the opposing sphere by calculating the object's distance from its current sphere's center.

The transportation process changes the object's position and velocity. In the case of objects modeled as compound bodies, it is necessary to alter the positions and velocities of each of the components. When a camera is attached to an object that gets transported, it also has to be updated accordingly. More specifically, the Transporter transforms the camera's front vector and updates the information about the camera's current sphere.

The functionalities mentioned above are only relevant in the spherical geometry mode. To make the system design consistent across all modes, there is also a **NullTransporter** implementation of the **ITransporter** interface which is used in hyperbolic and Euclidean geometry modes.

This is a dummy class with methods that don't do anything.

3.2.7. Context class

The Context component is responsible for input handling and performing actions on each frame. There are two sources of user input considered in the video game: keyboard and mouse. Keys and mouse buttons can be in one of three states: *pressed*, *down*, and *up*. Additionally, the mouse can also generate events when it's moved.

The **Context** class stores mappings between different types of input and actions that should be triggered by the given input. Changes in the input state are tracked by OpenTK and the **Context** activates relevant actions as a response. It is a convention that every class that registers new actions in the **Context** implements the **IInputSubscriber** interface. Also, it is worth noting that, for better performance, the Context will only trigger actions associated with the input that has itself been previously registered.

3.3. Procedural world generation

TODO: Intro to this section became a mess The terrain was designed to be randomly generated so that the player can have a new, unique map every time they play. The second important part of the design was making sure that the player could edit the terrain in any way they wanted. As described in section 2.2 the marching cubes algorithm was chosen as the base of the terrain generation process. This section will describe how we used this algorithm to generate the terrain and allow the player to edit it.

The algorithm consists of the following steps:

- Define the scalar field function.
- Divide the world into chunks.
- Generate the mesh.

The chunk generation process is encapsulated inside the **ChunkFactory** class. A chunk is generated in two main steps:

1. A scalar field of a given size is created. The values of the scalar field are generated based on the values of Perlin noise. This step is performed by the **ScalarFieldGenerator** class.
2. The marching cubes algorithm is used to create a mesh; positions and normal vectors of the mesh's vertices are obtained in this step using the **MeshGenerator** class.

3.3. PROCEDURAL WORLD GENERATION

For more information on terrain generation, refer to section 3.3.

In what follows, we will provide more details on both terrain generation and modification.

3.3.1. Scalar Field

The first step in the terrain generation is to generate a scalar field which is a function that takes a point in 3D space and returns a value. What is important is that this function always returns the same value for the same point. Another important property is that the function should return close values for close points. Our function returns values for points that have integer coordinates.

Having these properties in mind we decided to use the Perlin noise function. Perlin noise first introduced by Ken Perlin in 1983 [9] is often used in computer graphics and in particular in procedural terrain generation. It is a pseudo-random function that returns values for any point in 3D space. However, unlike some random functions, it returns similar values for similar points. This makes it ideal for this game.

The Perlin noise function is used to generate a value for each point in the scalar field. This value is then modified based on 5 parameters: octaves, initial frequency, frequency multiplier, initial amplitude and amplitude multiplier. How these parameters affect the terrain can be seen in Figure 3.2. These parameters are generated based on the seed of the world from 5 different sets of options which gives the game 5 terrains. However, we need more than just the value for each point and a normal vector. Each point is also assigned a type based on the position that is later used to determine the type of the block which in turn determines its color.

3.3.2. Chunks

As mentioned before one of the most important things for the terrain was a way to edit it. Editing the whole terrain at once would be very slow and not very efficient. Thus the terrain is split into chunks - cubes with side length 16. Each chunk is a separate object and can be edited independently. This solution is much more efficient but it also causes some problems.

One problem is that the terrain is not continuous. Every time we edit a chunk we need to make sure that the edges of the chunk are the same as the edges of the neighboring chunks. This is done by making sure that when a function that updates one chunk is called it is also called with the same parameters for other affected chunks. Without this, the terrain would have holes in it between chunks which is shown in a screenshot from an early version of the game in Figure 3.3.

Another problem is that the algorithm we used for generating the terrain, described in subsection 3.3.3, calculates normal vectors based on the values of the scalar field around the point at which the normal is calculated. This means that the normal vectors at the edges of the chunks have to be calculated differently. This is a common problem with the algorithm and it is visualized in Figure 3.4. The most common solution and the one we used is extending the scalar field by one layer of points around the chunk. This means that the chunk contains information about the scalar field outside of the chunk itself. That way the normal vectors can be calculated the same way for all points in the chunk.

There are infinitely many chunks in the world, which is why chunks are only loaded when a player is close to them. They are also unloaded when the player moves far enough away from them. When that happens they are saved to disk and removed from RAM. The same thing happens when the game is closed.

3.3.3. Marching Cubes

The idea of the algorithm is described in section 2.2. This section will describe the way the algorithm was implemented in our project.

To make the mesh look smoother we interpolate the position of the vertices on the edges based on the values of the scalar field at the vertices. This is done by using the linear interpolation given by equation Equation 3.1.

$$P = V_1 + \frac{\text{IsoLevel} - v_1}{v_2 - v_1} \times (V_2 - V_1) \quad (3.1)$$

where P is the resulting position of the vertex, V_1 and V_2 are the positions of the vertices on the edge, v_1 and v_2 are the values of the scalar field at the vertices and IsoLevel is the isolevel of the

3.3. PROCEDURAL WORLD GENERATION

mesh.

This gives us a mesh. To make the impression of a light reflecting off a smooth surface we also need to calculate the normal vectors for each vertex. The normal vectors for each vertex of the scalar field are calculated using Equation 3.2

$$n(x, y, z) = \begin{bmatrix} s(x+1, y, z) - s(x-1, y, z) \\ s(x, y+1, z) - s(x, y-1, z) \\ s(x, y, z+1) - s(x, y, z-1) \end{bmatrix} \quad (3.2)$$

where $s(x, y, z)$ is the value scalar field function at (x, y, z) and n is the normal vector. These vectors are used to calculate the mesh normals using the same interpolation used for the mesh Equation 3.1.

The last part of creating the mesh is assigning the colors to each vertex. Each vertex of the scalar field is assigned a type which is described in subsection 3.3.1. Each type has a color assigned to it. The color of each vertex of the mesh is calculated by interpolating the colors of the vertices of the scalar field using Equation 3.1.

3.3.4. Editing terrain

Editing terrain is done by changing the values of the scalar field. When a chunk is first created the values of the scalar field are calculated for each point in the chunk and then saved. This allows for the scalar field values to be edited. When a chunk is edited the values of the scalar field are recalculated for the edited points and the points around them. The player can choose a point to build or mine at. Values of the scalar field close to that point are then changed based on the pickaxe the player uses and how long they mine for. The closer the point to the chosen point the more it is affected. A 3D Gaussian function is used to calculate exactly how much each point is affected. The function is shown in Equation 3.3.

$$f(x, y, z) = e^{-a((p_x - c_x)^2 + (p_y - c_y)^2 + (p_z - c_z)^2)} \quad (3.3)$$

In Equation 3.3 p_x , p_y and p_z are the coordinates of the point being edited, c_x , c_y and c_z are the coordinates of the chosen point and a is a constant. Moreover, if the distance between the chosen point and the point being edited is greater than the range of the pickaxe, the point is not affected.

Once the values of the scalar field are updated the chunk is regenerated. This is a very time-consuming process which is why it was moved to a second thread. The communication between that thread and the main one is described in section 3.4.

3.4. Chunk management system

The majority of the game logic is handled by a single thread. The only two exceptions are the physics engine (external library) and the chunk management system. The chunk management system is split between two threads: the main thread (the thread that the rest of the application is running on) and the *chunk worker's* thread. The worker's thread is concerned with operations that are either CPU-intensive or could take a long time to execute. More specifically, the chunk worker is performing the following operations:

1. loading saved chunks from disk and generating new chunks,
2. saving chunks to disk,
3. updating chunks.

The system is built around the producer-consumer pattern, i.e. the main thread communicates with the worker's thread (and *vice versa*) using queues. It's important to note that depending on the stage of an operation either thread can be the *producer* or the *consumer*. We will now describe the workflow for each of the operations mentioned before.

3.4.1. Loading and generating chunks

On each render frame, the main thread calls the `UpdateCurrentPosition` method. This method, based on the camera's current position and the render distance, determines which chunks should be loaded into the game. If a chunk isn't already loaded or isn't queued for loading, the position of the chunk is enqueue into the `chunksToLoad` queue.

The worker thread in the `LoadChunks` function dequeues the positions of the chunks to be loaded from the disk. If a chunk is not saved on the disk, it is generated. The loaded/generated chunk is then enqueue into the `loaded` queue.

The main thread through the `ResolveLoaded` function dequeues a chunk and performs the following actions:

1. creates a vertex array object for the chunk's mesh,
2. creates a collision surface for the chunk,
3. adds the chunk to the list of scene's chunks for rendering.

It's worth noting that the operations in `ResolveLoaded` function have to be performed on the main thread because they interact with OpenGL and the physics engine APIs.

3.4.2. Saving chunks

Saving chunks is handled by a process similar to the one discussed in subsection 3.4.1. On each frame, the main thread in the `DeleteChunks` function determines which chunks are too far from the player and thus should be removed from the game and saved to disk. Positions of these chunks are enqueued into the `chunksToSave` queue, and their resources are freed. More precisely, the removal takes place only if the number of chunks in the game exceeds a certain limit. This is so that chunks are not deleted and loaded again constantly when the player moves back and forth between chunks.

The worker thread dequeues chunks' positions from the `chunksToSave` queue and saves the scalar field associated with a given chunk on the disk.

3.4.3. Updating chunks

Terrain modification consists of two main steps:

1. the scalar field for the modified chunk has to be altered, which involves iterating over a 3-dimensional array of numbers and modifying the values stored in that array using some function,
2. a new mesh has to be generated based on the new values of the scalar field.

Since the modifications happen 60 times a second and the number of operations they require is rather big (of the order of the chunk size, i.e. 16^3) it's unfeasible to do them on the main thread without severe lags. Thus most of the work related to terrain modification is delegated to the worker thread.

The workflow for terrain modification can be described as follows. The main thread in the `Pickaxe.ModifyTerrain` method determines which chunks are going to be affected by the terrain modification, and adds them to a buffer `buffer`. Once all the chunks are in `buffer`, we set the `IsProcessingBatch` flag to `true` (while set to true, no further terrain modifications will be registered) and enqueue each of them into the `modificationsToPerform` queue along with some additional information (passed in the form of an instance of `ModificationArgs` struct) necessary to perform the modification. A very important piece of information is the `batchSize` which is the size of `buffer` (its importance will become apparent later).

The worker thread dequeues chunks from the `modificationsToPerform` queue. It modifies the scalar field using the information passed in `ModificationArgs` and generates a new mesh based on the scalar field. Once new vertices for the mesh are calculated, it enqueues the chunk together with `batchSize` (retrieved from `modificationArgs`) into the `updatedChunks` queue.

In the `ResolveUpdated` function the main thread dequeues the `(chunk, batchSize)` pair from the `updatedChunks` queue and adds `chunk` to the `currentBatch` list. Once the number of chunks in `currentBatch` is equal to `batchSize` of the dequeued chunk, it means that the main thread has "received back" all of the chunks from a single modification call. The main thread then updates the GPU buffers with the new vertices of the chunk's mesh and updates the shape of the collision surface in the physics engine for each chunk from `currentBatch`. Once the whole `currentBatch` is updated, the `IsProcessingBatch` flag is set back to false.

The whole process is depicted in Figure 3.5.

The reason for processing chunks in batches rather than individually is simple. If we modify chunks one by one it may be the case that when the terrain is rendered, one chunk has already been modified, while its neighbor has not, resulting in a visible gap between the two. This problem can be seen in Figure 3.6 which comes from an early stage of the game's development.

One drawback of this approach is that the main thread doesn't register new chunks for modification while the whole previously enqueued batch hasn't been processed. This could cause the modification rate to be irregular should the main thread "drop" a lot of modifications. To deal with this problem, the modification depends on the time elapsed between two modifications.

3.5. Rendering

Every game object exposes a `Render()` method. The `Render` methods' signatures differ slightly across different game objects, but they usually take camera position, shader and space curvature as arguments. At the time of writing, there are four shaders available for 3D rendering:

1. light source shader,
2. model shader,
3. object shader,
4. skybox shader.

Model shader is used for rendering animated models, whereas light source and object shaders are used for rendering "static" bodies. The light source shader is extremely basic: it doesn't take into account other light sources and colors the body uniformly. The `Render` method typically interacts directly with the OpenGL interface, i.e. sets up the uniforms, binds VAOs and makes a draw call. In the case of 2D rendering, `HudShader` class is used. The skybox shader is used for rendering the *skybox* i.e. a background used for the scene.

3.6. User interface

OpenGL is a low-level graphics API. It offers a set of functions to draw points, lines, and triangles. It does not offer any functions to draw circles, ellipses, or other shapes. That includes drawing text. Because of that adding the heads-up display (HUD) and the Menu to the game is not as simple as we would like it to be. In this chapter, we describe how we draw 2d elements in our application.

3.6.1. Textures

OpenGL does offer a way to draw images. To draw an image you have to create a texture. This texture is then passed to a shader. You also have to create a VAO which contains vertices for a rectangle. Each vertex has a position and a texture coordinate. These texture coordinates are used to sample the texture using built-in shader functions.

Each image we want to draw can be represented by a texture. For each image we want to draw, we can create a texture and pass it to the shader. While this approach works, it is not very efficient. Passing textures to the shader is a slow operation. Because of that, we want to use as few textures as possible. We can do that by combining multiple images into one. We create Sprite Sheets which contain multiple images. Each image in a sprite sheet (sprite) has a position and a size. We can use this information to calculate the texture coordinates for each sprite. We pass this information to the shader and use it to sample the correct part of the texture. This way, we can pass a single texture to the shader and draw multiple images with it.

In our application, we have 2 sprite sheets. The first one contains the images for the HUD. This includes the inventory and all the items in it. This sprite sheet is stored as a PNG file. Sprite sheet with the inventory can be seen in Figure 5.6. It also has a JSON file that contains the position and size of each sprite which can be seen in Figure 3.7b. The second sprite sheet contains the images of all letters and symbols used in the game. This one is not stored in a file. Instead, it is generated at runtime right after the program launches. It uses SkiaSharp library to create a bitmap with all the ASCII characters. This bitmap is then converted to a texture, which we call the symbol texture. The position and size of each symbol are calculated using the font metrics.

These techniques are used to draw the HUD and the Menu. Both of those are described in this chapter.

3.6.2. Heads Up Display

The HUD encapsulates all the 2D elements that are drawn on top of the 3d scene while the game is running. This includes:

- Crosshair
- FPS counter
- Player position
- Inventory

The Crosshair is a simple cross in the middle of the screen. It is used to help the player aim. It consists of 2 lines and does not use any textures.

The FPS counter is a simple text that shows the current frame rate. It is drawn in the top right corner of the screen. It uses the symbol's texture.

The player position is a simple text that shows the current position of the player. It is drawn in the top left corner of the screen. It uses the symbol's texture.

The inventory is a collection of images that represent the items the player has. It is drawn at the bottom of the screen. It uses both the item's texture containing the HUD items and the texture containing the alphabet. The images of the items are drawn first and then the text is drawn on top of them. It is done in this order to optimize the performance by minimizing the number of times a texture is set to 2.

All the elements of the HUD have their positions and sizes. Each element is either placed in some position on the screen or is placed relative to some other element.

3.6.3. Menu

The menu is a lot more complicated than the HUD which is described in subsection 3.6.2. Because of that, we decided to create a framework for creating menus. This framework was heavily inspired by Flutter [5]. It uses the same concepts and terminology. The overall idea is that everything is a widget. A widget is a class that has a `Render` method as well as a `GetSize` method. The `Render` method takes a context that includes information about the position and size on the screen that the widget can render to. Some widgets also have children so the overall structure of the menu is a tree of widgets.

An example of a widget is shown in Figure 3.8b. This widget renders the main menu of the game. The rendering logic of this widget can be seen in Figure 3.8a. The idea is as follows. The root widget calls the render method of its child which is the `Background` widget. The `Background`

3.6. USER INTERFACE

widget renders a background color. Then the `Background` widget calls the render method of its child which is the `Column` widget. This widget renders its children in a column but to do that it first needs to know the size of each of its children. Based on that information it will call a render method of each child with the appropriate context. Each child asks its children for their size recursively until it reaches a leaf widget. The process stops at the leaf and the render method is called on the children of the column widget.

This is a simplified version of the rendering logic as each widget has multiple options and rules that change how it or its children are rendered. For example, the `Column` widget has a `alignment` property which changes how the children are aligned. The `Button` widget in the Figure 3.8a itself is a tree of widgets.

This approach to rendering the menu is very flexible and allows for a lot of customization. It improves on the method used to render the HUD described in subsection 3.6.2. This approach is not common in game development. Usually, menus are created by putting elements on the screen at specific positions. In this part, we believe that our approach is better than the traditional one and improves on approaches used in for example Godot [6].

3.6.4. `Printer` class

The `Printer` class is responsible for printing text on the screen. It has a static constructor in which it creates a texture with the alphabet. To achieve that it uses the SkiaSharp library. After the texture is created `Printer` creates an array of Rectangles that describe the position of each letter on the texture. These rectangles are passed to the shader when the text is printed. This way only one texture is passed to the shader and the shader uses the rectangles to get the correct letter from the texture which improves performance. The class also provides a method for printing a letter which is used in another method to print whole strings. There are also methods for printing strings with the specified corner at the specified position.

3.6.5. `SpriteRenderer` class

TODO: this has to be rewritten because it says the same things as `textures.tex` The `SpriteRenderer` class is responsible for rendering 2D sprites. It takes a PNG file and a JSON file as input and creates a texture and an array of rectangles that describe the position of each sprite on the texture. It then uses the texture and the rectangles to render the sprites by passing the rectangle coordinates to the shader. It only sets the texture once to boost performance.

An exemplary JSON file describing the position of the sprites on the texture is shown below:

```
{
```

```
"width": 10,  
"height": 10,  
"items": [  
  {  
    "name": "someItem",  
    "x": 2,  
    "y": 3,  
    "width": 2,  
    "height": 1  
  },  
  \dots  
]
```

The width and height describe the size of the sprite sheet. The x,y coordinates describe the position of the sprite on the sprite sheet. The width and height describe the size of the sprite. The name of the item is used to identify the sprite.

TODO: Screenshots? FPS, position, ...

3.6. USER INTERFACE

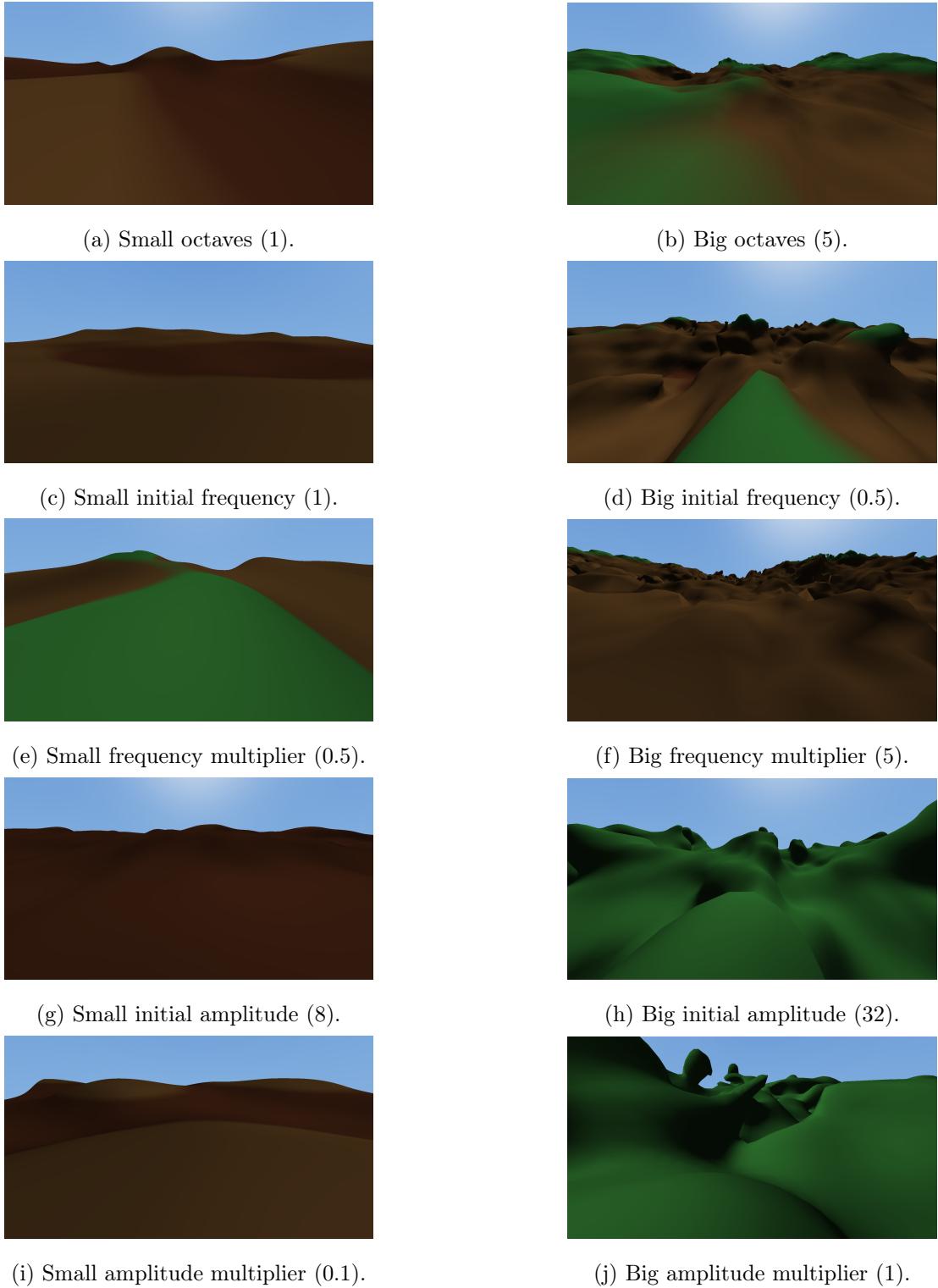


Figure 3.2: Scalar field parameter comparison.

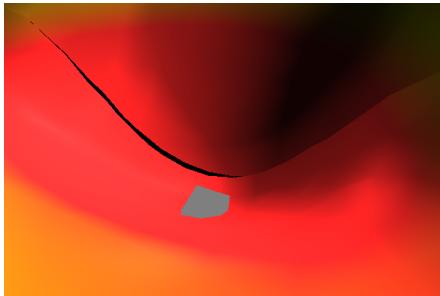


Figure 3.3: Gaps between chunks.

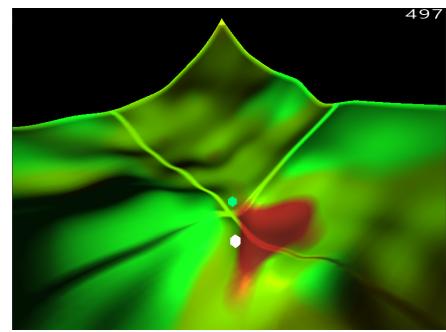


Figure 3.4: Problem with normals at chunk edges.

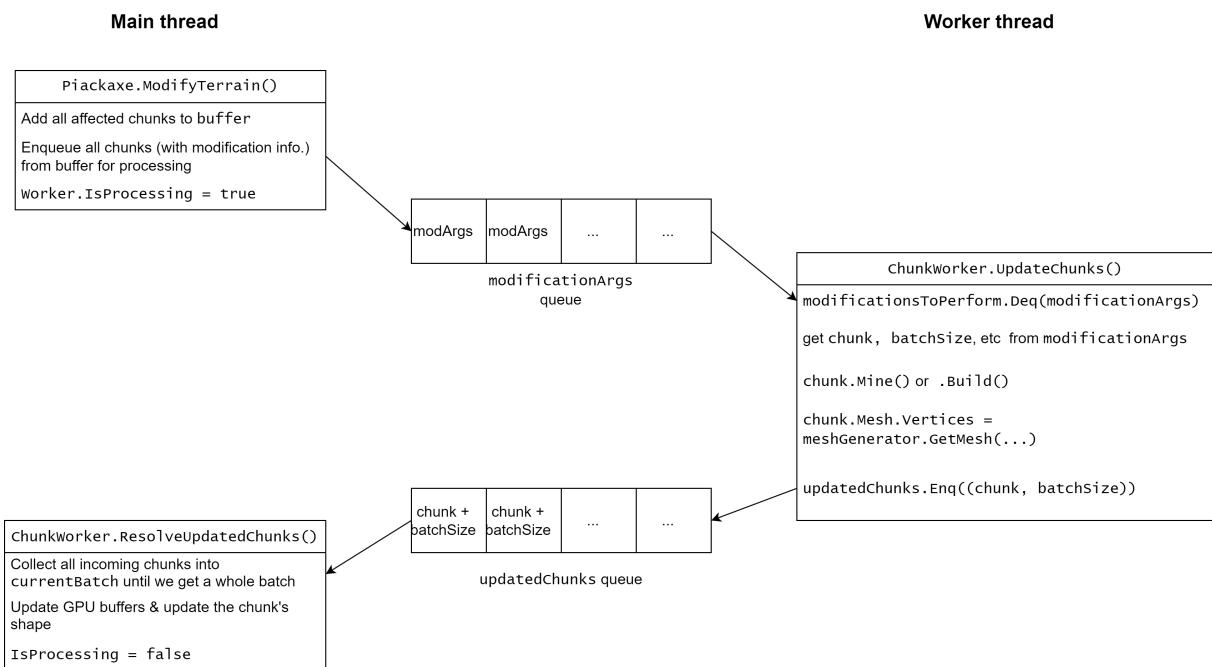


Figure 3.5: Terrain modification in the chunk management system

3.6. USER INTERFACE

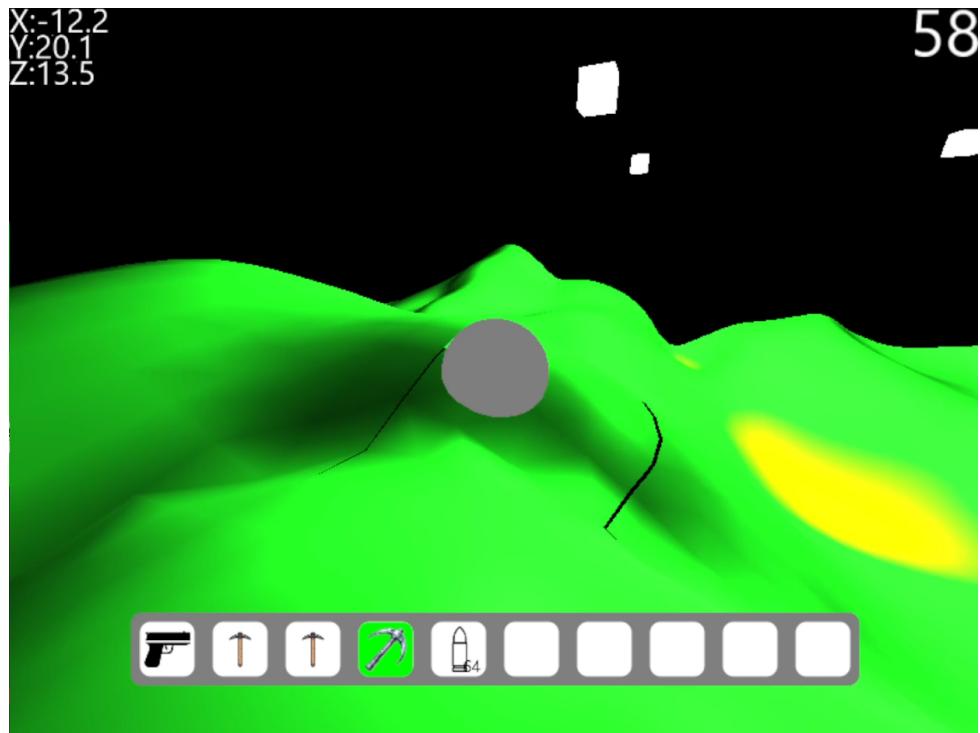
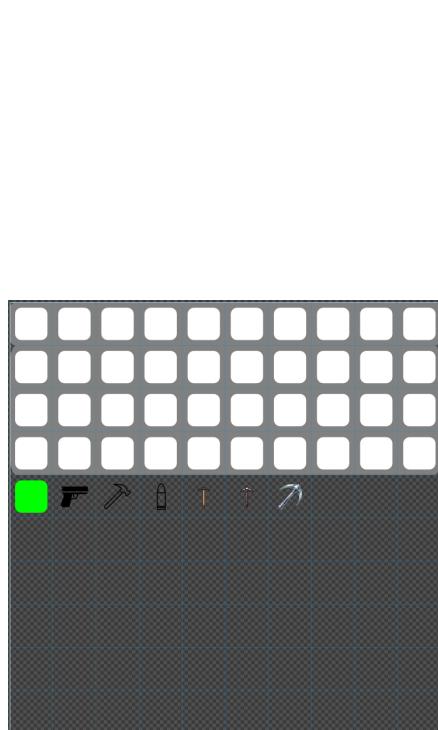


Figure 3.6: Gaps between chunks appearing during terrain modification



(a) PNG file

```
1  {
2      "width": 10,
3      "height": 10,
4      "items": [
5          {
6              "name": "hotbar",
7              "x": 0,
8              "y": 0,
9              "width": 10,
10             "height": 1
11         },
12     ]
13 }
```

(b) JSON file

Figure 3.7: Inventory Sprite Sheet

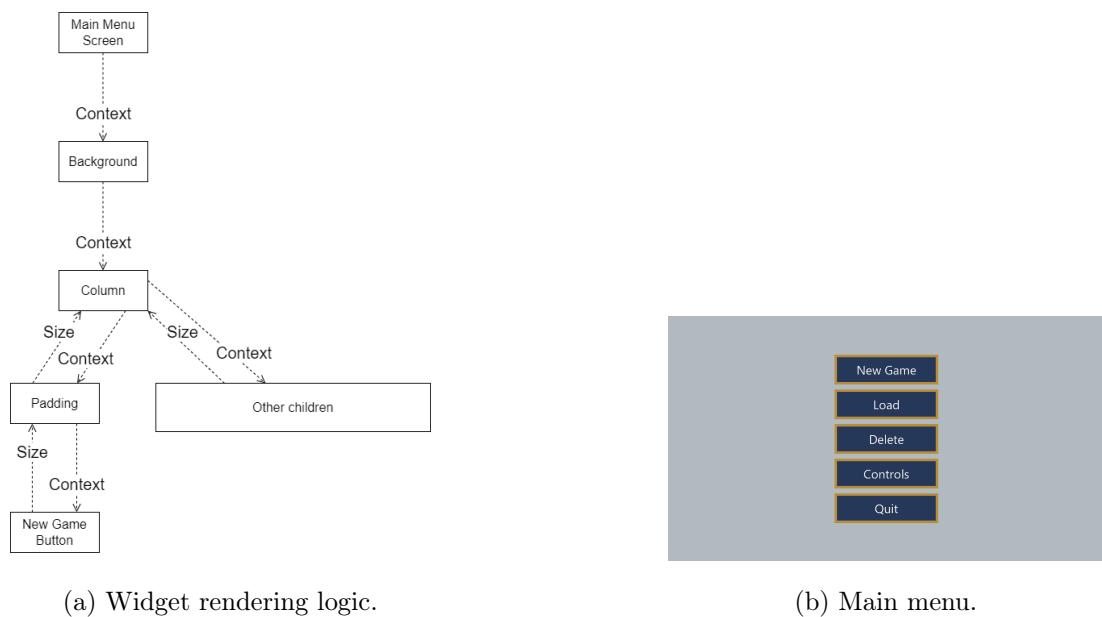


Figure 3.8: Example widget.

4. Testing

TODO: Write section testing Testing video games is not an easy process. This task is very different from testing other software. In other software the most important thing is the functionality, however in games the visuals are just as important. That means that testing if for example the player model was rendered is not enough, it also has to be tested if it was rendered correctly. That is made even more difficult by the fact that the game uses the GPU to render the graphics. All these difficulties make testing in code very difficult, which is why apart from unit testing we focused on manual testing. **TODO: Add source that says how video games are usually tested**

4.1. Unit testing

TODO: do we need to describe unit tests?

4.2. Manual testing

Manual testing is responsible for testing the game as a whole. It tests the results and not particular methods or parts of the code. Manual tests scenarios were created that describe in detail what should happen in the game after some actions are performed. These tests cover the entirety of the application and can be viewed at <https://github.com/Non-Euclidean-World/HyperTesting>. The tests are written as Markdown files that have references to image and video files that show the expected behavior of the game. The test cases are divided into four parts:

1. Title - The name of the test case.
2. Description - What the test case is supposed to test.
3. Prerequisites - What has to be done before the test case can be performed.
4. Steps - A table that describes the actions that have to be performed and their expected

results.

Below is an example of a test case. It is important to note that the test case has been modified to fit the paper format by changing links to the images into references.

TODO: Might want to write a specific test case to put here since all the nice ones have videos in them

Flashlight works

Description

Test case for checking if the player can use the flashlight. The test case should work for all geometries.

Prerequisites

The game is running.

The camera is in 1st person mode.

Steps

Step	Action	Expected Result
1	Press Y	The flashlight should turn on, see here. (Figure 4.1)
2	Press Y again	The flashlight should turn off



Figure 4.1: The flashlight is on.

5. User Manual

TODO: Do we want to mention that a log file with exception details is created in case the game crashes? Also should we mention how to download the game (copy installation instruction from deliv. 5?) This section describes how to launch and later use the application. The user controls were made with industry standards in mind, so the user should not have any problems with them. However, if the user does not have much experience with video games, this section will help them get started as it provides a detailed start-to-finish description of how to play the game.

5.1. Launching the game

The application starts in the main menu shown in Figure 5.1. From here a new game can be started, a previous save can be loaded, or a save can be deleted. The user can also view controls, and exit the game. To start a game for the first time, the user has to click on the "New Game" button which will show the "New Game Screen".

When the game is running the user can press the `[Esc]` key to show the main menu or hide it. While the game is running the main menu will also show a "Resume" button which will resume the game and hide the menu.

5.2. New Game Screen

The game can be started from the New Game screen shown in Figure 5.2. To start a game the user has to click on the "Input Game Name" input text box. This will allow them to enter a name for the game. If there is no game save with the same name, the text box will light up green. If there is a game save with the same name, the text box will light up red. If the box is green, the user can press one of the buttons to start a new game in the chosen geometry.

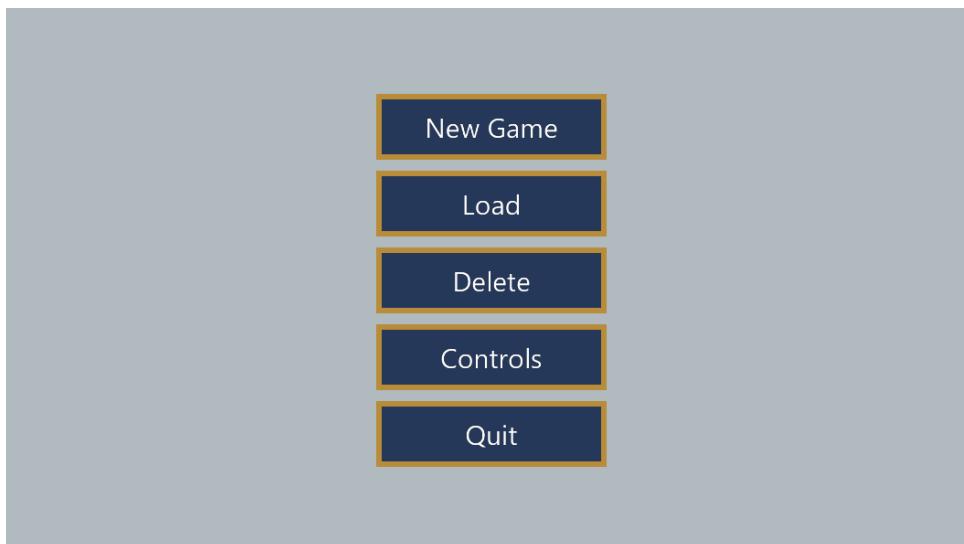


Figure 5.1: Main menu



Figure 5.2: New Game screen

5.3. Load Game Screen

The game can be loaded from the Load Game screen shown in Figure 5.3. This screen displays your 9 most recent saves. The user can load a save by clicking a tile corresponding to the save. To load a more recent save the user has to first delete more recent saves using the "Delete Game" described in section 5.4

5.4. DELETE SAVE SCREEN

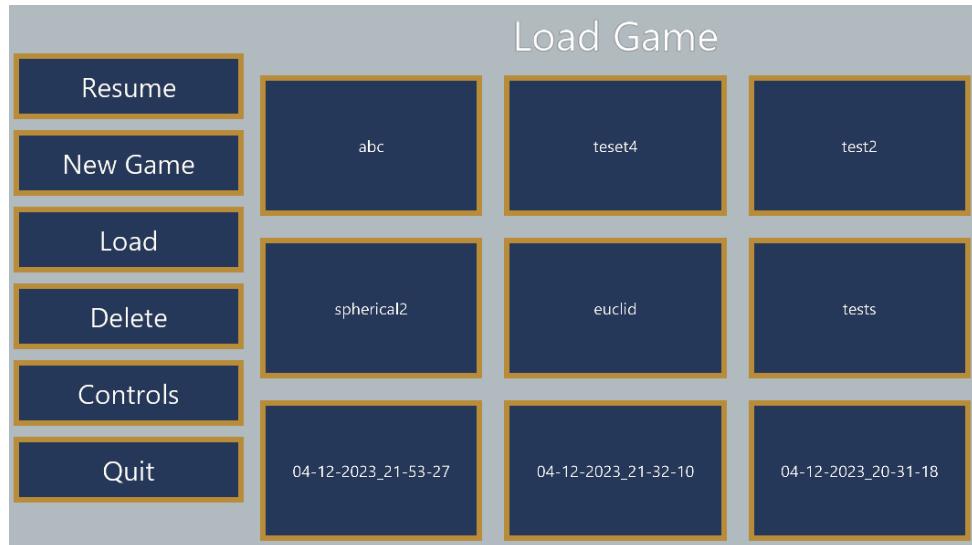


Figure 5.3: Load Game screen

5.4. Delete Save Screen

The "Delete Game" screen shown in Figure 5.4 allows you to delete your saves. It will display your 9 most recent saves. To delete a save the user has to click a tile corresponding to the save. If a game is running the user will be prevented from deleting the currently running save.

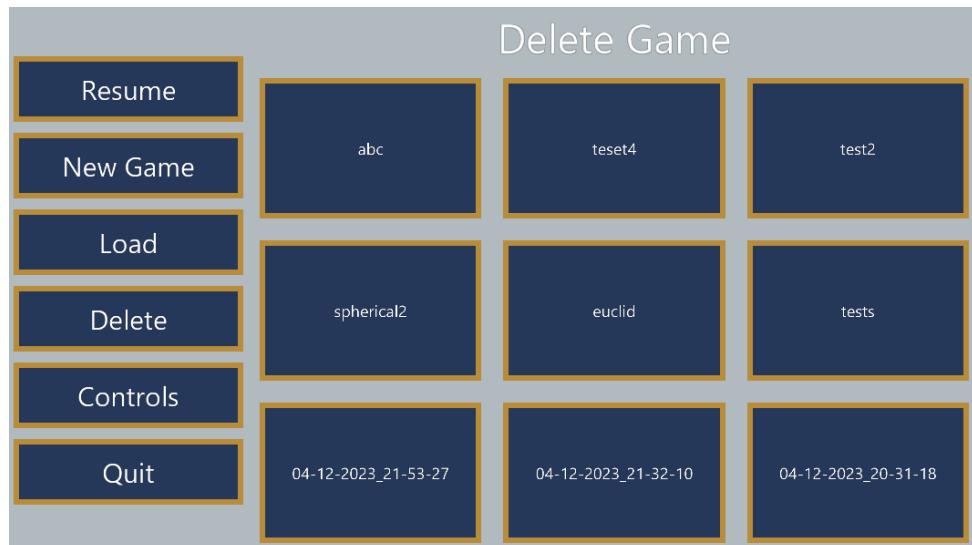


Figure 5.4: Delete Save screen

5.5. Controls

The controls for the game are presented in Table 5.1. If the user forgets them, they can press the "Controls" button in the menu at any time to see them in the game, as shown in Figure 5.5.

Key	Function
	Move forward.
	Move back.
	Move left.
	Move right.
	Sprint.
	Jump.
Left Mouse	Use item.
Right Mouse	Use item's second ability.
	Show/Hide menu.
	Switch camera between 1st and 3rd person.
Scroll	Change curvature (works only in hyperbolic geometry).
	Select item.
	Enter car.
	Flip car (works only outside the car).
	Leave car.
	Toggle flashlight/Toggle car reflectors (when inside the car).
	Toggle cinematic mode.
	Toggle showing hitboxes.

Table 5.1: Keyboard Key Functions for Game Controls

5.6. Items

Items are a big part of the game. Different items in the game have different uses. Description of all the in-game items can be found in Table 5.2. To use the items the player has to first select the desired item using number keys through . The selected item will be highlighted in

5.6. ITEMS



Figure 5.5: Controls screen

the inventory as shown in Figure 5.6, in which the selected item is the gun. The player can use the item by pressing the left mouse button (LMB) or the right mouse button (RMB). The effect of the item depends on the item itself and the mouse button used.

Item	LMB Effect	RMB Effect
	No effect	No effect
	Fires a bullet if there is one in the inventory. Removes a bullet from the inventory.	No effect
	Mines slowly.	Builds slowly.
	Mines.	Builds.
	Mines quickly.	Builds quickly.

Table 5.2: Table of in-game items

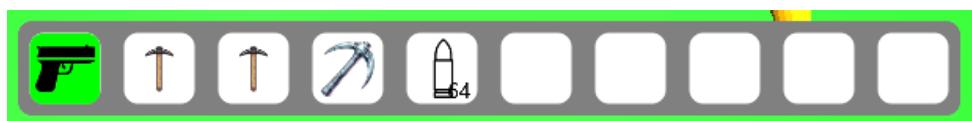


Figure 5.6: Inventory

6. Results

TODO: Add some introduction.

6.1. Performance

The performance and resource utilization of the game has been tested using Visual Studio's performance profiler¹. The analysis was focused on three aspects:

1. File I/O,
2. CPU usage,
3. memory usage.

The data was collected on a machine running on x64-based Windows 11 with Intel(R) Core(TM) i7-9750H CPU, 32 GB of RAM, and NVIDIA GeForce GTX 1650 GPU. During the first minute of the data collection, the player was running constantly, approximately in one direction, while modifying the terrain at the same time. Starting at the 1-minute mark, the player turned around and started running in the opposite direction, still modifying the terrain, and also shooting at the bots from time to time. The results of the profiling are shown in Figure 6.1.

The "File Reads" graph shows the amount of data read in MB. The initial spike in the file reads corresponds to the game reading the shader files and PNG files with textures. It can be seen that starting at the 1-minute mark, there are frequent file reads. This is because the chunks that were generated (and subsequently removed from the game and saved) during the initial run in one direction are now being revisited by the player and read from the disk.

The "Process Memory" graph shows that the memory usage remains approximately constant at around 350 MB.

The "CPU" graph shows that the CPU utilization peaks at around 10%.

The total amount of disk space required to store the game saves for this session was 100 MB.

¹<https://learn.microsoft.com/en-us/visualstudio/profiling/?view=vs-2022>



Figure 6.1: Resource utilization of the game

6.2. Gameplay

Hyper was designed as an *open world* game. In a game of this type, the player is not constrained to achieving a specific goal and has a large degree of freedom to explore, interact with, or modify the game environment [8]. In this section, we'll show the various aspects of this concept in our game.

6.2.1. Terrain editing

The player has three "terrain modifiers", represented with pickaxe symbols, at their disposal. Using the terrain modifier, the player can edit the game's landscape by building new structures or digging in the ground. As an example of the "creational capabilities", we show in Figure 6.2 how the letters making up the game's name could be created inside the game.

As mentioned before the terrain modifiers can also be used for carving in the terrain. To illustrate that, in Figure 6.3 we show a tunnel that was dug through a hill.

6.2.2. Exploring the game world

The game starts in one of the various "landscapes" such as a desert, a forest, etc. each characterized by different terrain generation parameters and colors. Some of the possible terrains are shown in **TODO: add screenshots**.

To make exploring the game world easier, the player can get into a car that moves considerably faster than the player. Figure 6.4 shows the car driving in hyperbolic space. Even though the car is much faster than the player it can roll over when traversing a particularly bumpy terrain.

6.2. GAMEPLAY

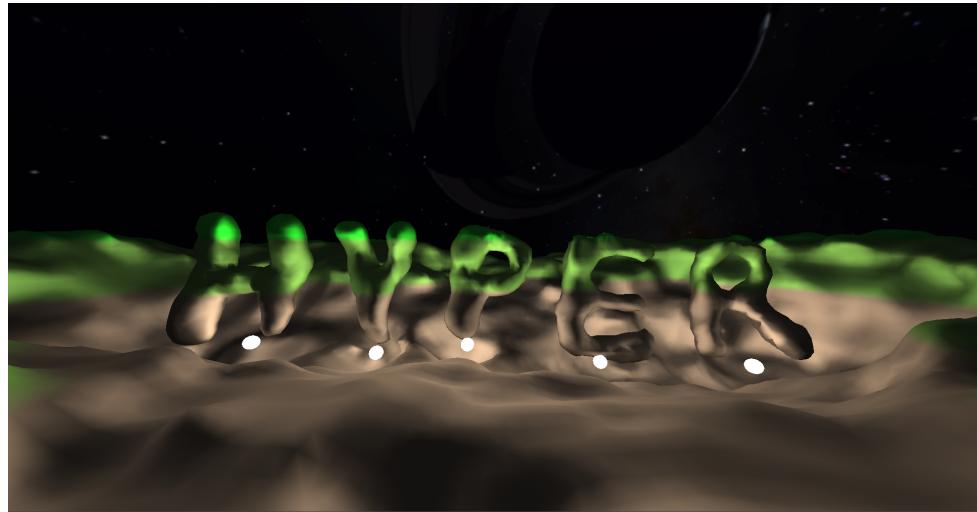


Figure 6.2: The letters of the word "Hyper" created in the game

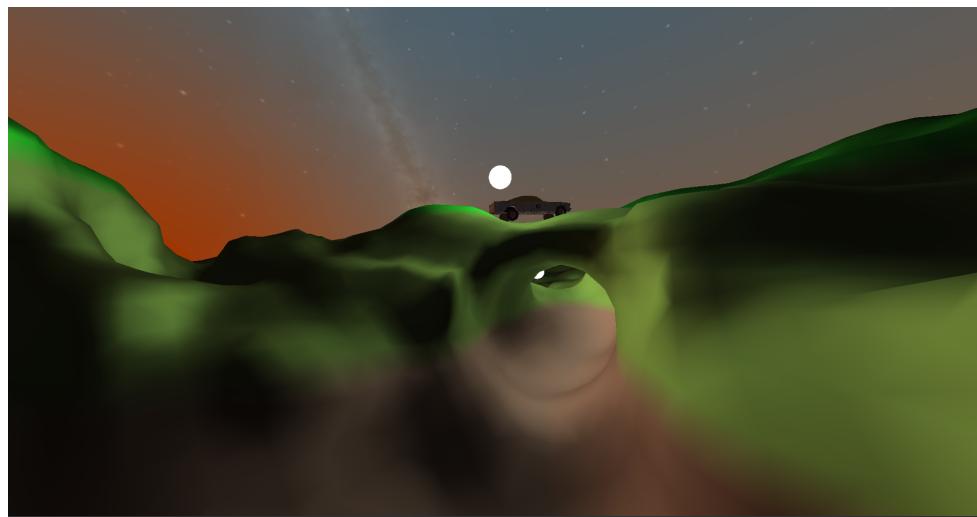


Figure 6.3: Tunnel dug under a hill

For this reason, we included an option to flip the car back on its wheels when that happens.

6.2.3. Interacting with the world's inhabitants

To make the world more interactive we decided to populate it with NPCs also called bots. Bots can be either hostile toward the player or neutral. Hostile bots shoot projectiles and walk toward the player once they get into the player's proximity. A group of bots shooting projectiles at the player in spherical space is shown in Figure 6.5. **TODO: Maybe make a better screenshot. This one is from an OBS-recorded video, and the resolution is well...** The neutral bots are unbothered by the player's presence and just walk around. This can change, however. Once the player shoots at a neutral bot, it'll become hostile.



Figure 6.4: Riding a car in hyperbolic space



Figure 6.5: Fighting with bots

6.3. Depicting non-Euclidean spaces

One of the main features of the game is the ability to explore non-Euclidean spaces. To assess our depictions of non-Euclidean spaces, we decided to compare them with the ones from the game *Hyperbolica*² by *CodeParade*.

6.3.1. Hyperbolic space

From the visual standpoint, the hyperbolic space can be identified by the fact that the otherwise flat terrain appears "curved downward". This may create an illusion that the terrain is

²<https://codeparade.itch.io/hyperbolica>

6.3. DEPICTING NON-EUCLIDEAN SPACES

wrapped around a giant sphere. **TODO: That's at least how it looks to me** However, by exploring the hyperbolic space, we can quickly notice that it is infinite, just like the Euclidean space. Figure 6.6 shows the comparison of the depictions of hyperbolic space between our game and *Hyperbolica*.



Figure 6.6: Hyperbolic space

As mentioned in Equation 2.1.3 in our approach the camera's position (as passed to the view matrix) is fixed. Changing the point where it is located allows us to change the curvature of the terrain. Figure 6.7 shows the scene in hyperbolic space where the camera is positioned close to the origin (cf. Figure 6.7a) resulting in small curvature as compared to the scene when the camera is moved farther from the origin (cf. Figure 6.7b).

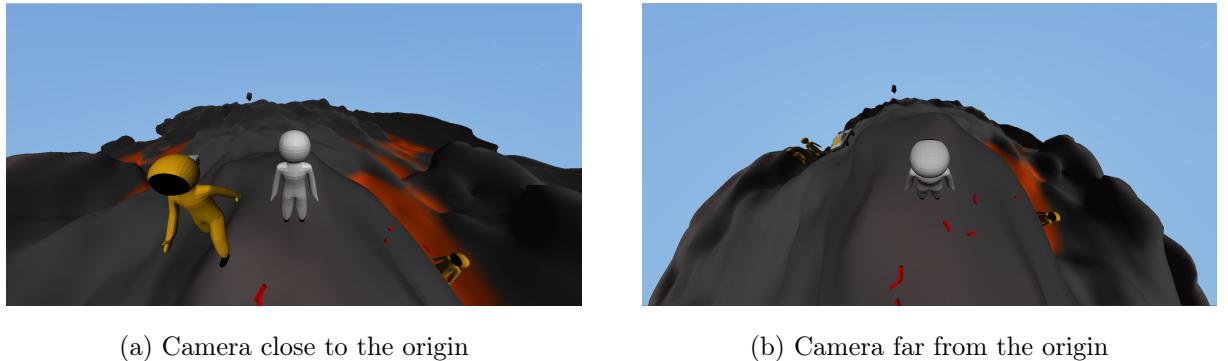


Figure 6.7: Hyperbolic space, different curvatures due to camera's position

Question: Do we have to mention that our non-Euclidean spaces are "fake" in the sense that you don't have 5-sided right pentagons.

6.3.2. Spherical space

Playing the video game in spherical space gives the impression that the terrain is wallpapered onto the inside of a giant sphere. Unlike the hyperbolic space, the spherical space is finite. Comparison in Figure 6.8 shows that our implementation provides visual effects to a certain

degree similar to those in *Hyperbolica*.

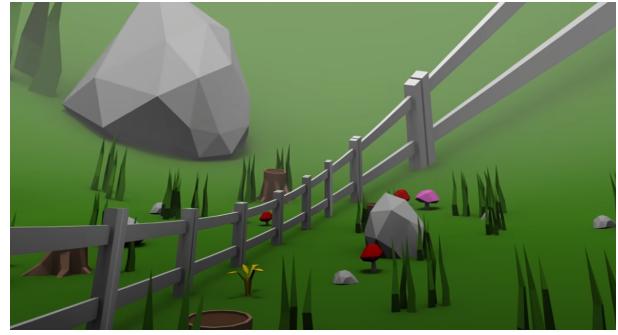
(a) *Hyper*(b) *Hyperbolica* [2]

Figure 6.8: Spherical space

The effect of characters bending increasingly as the player gets further from them is another example of an unusual visual effect in spherical space. Furthermore, unlike in Euclidean geometry, objects further from the player do not always appear smaller, sometimes they can even appear larger. This effect of "reversed perspective" can be seen in both games as shown in Figure 6.9. In Figure 6.9a, the car and the bot to the right of the car's hood are further from the camera than other objects in the scene. It's also important to note that bullets no longer fly in straight

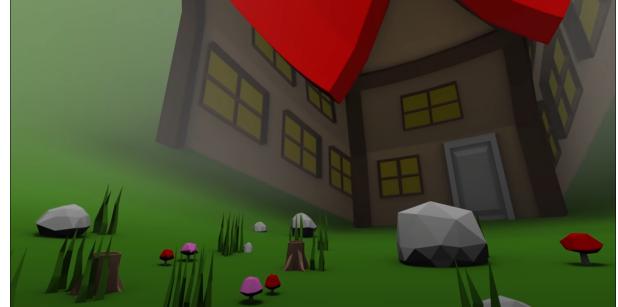
(a) *Hyper*(b) *Hyperbolica*

Figure 6.9: Reversed perspective

lines and that their trajectory is bent instead. By playing the game it can be experienced that steering the car or moving the player's character appears unintuitive close to either of the spheres' boundaries.

7. Problems

While making the game many problems were encountered, fortunately, almost all of them were solved. This chapter is dedicated to both the ones that were solved and the ones that were not. It will focus mostly on the problems specific to this game, meaning the problems connected to non-Euclidean geometry and terrain generation will be the main focus.

7.1. Problems with hyperbolic space

As described in subsection 2.1.3, in hyperbolic geometry the world moves and the camera is stationary. This is done to limit the distortions, since the distortions get bigger the further away from $(0, 0, 0)$ the object is. In first-person the camera is normally where head of the player is. However, if we were to place the camera there in hyperbolic geometry, the distortions would be very small, barely distinguishable from Euclidean geometry as can be seen in Figure 7.1.

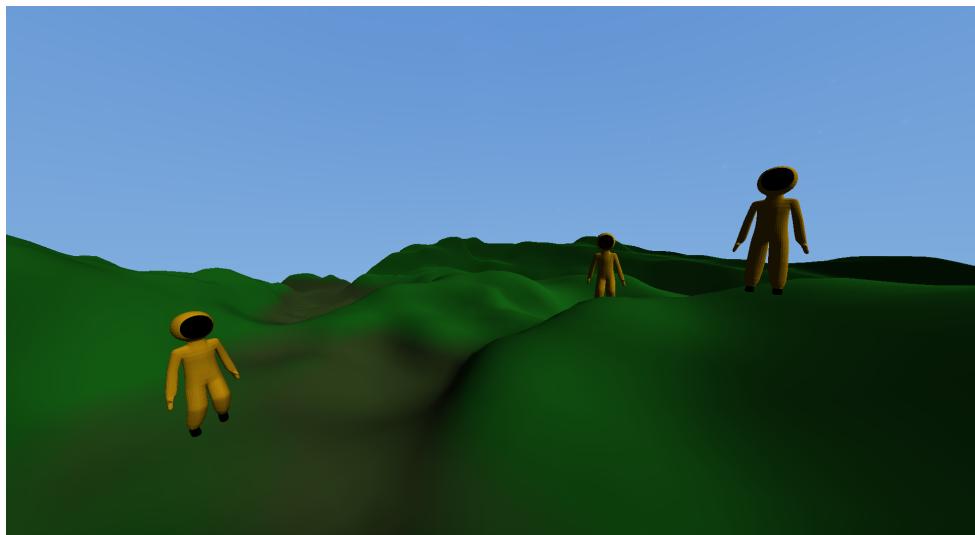


Figure 7.1: Hyperbolic geometry with camera at player's head.

To make the distortions more visible, the camera was placed high above the player. This solution, however, created a new problem. The camera was too high which made gameplay look unnatural, which can be seen in Figure 7.2.

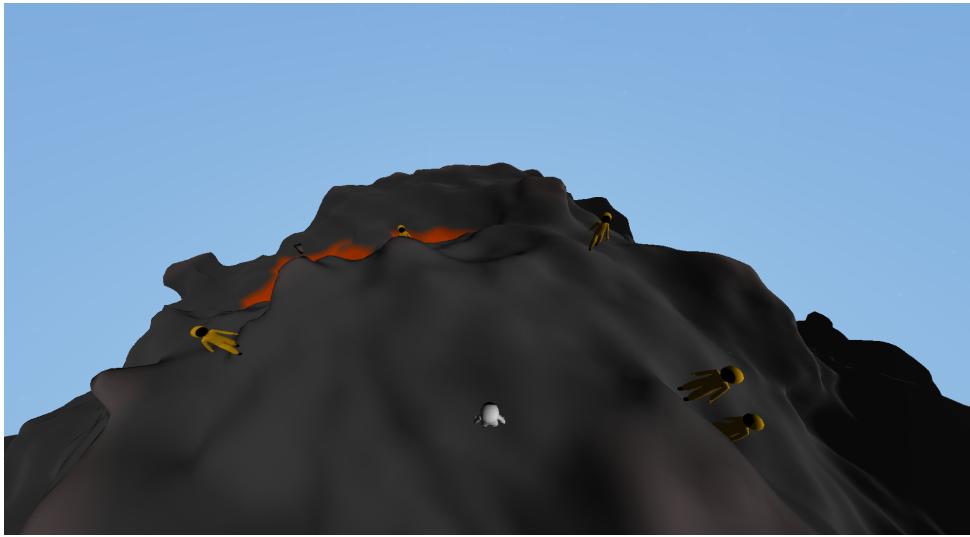


Figure 7.2: Hyperbolic camera placed high above the player.

The solution to this problem was to move the whole world up. The whole logic is as follows:

TODO: Clarify the logic.

1. The player inputs a key combination that moves him.
2. The world is moved to simulate the effect of the player moving.
3. The world is moved up to adjust for the raised camera.
4. The frame is rendered.

It is worth noting that moving the world only involves passing an appropriate vector to the shader. The locations of the objects themselves are not changed for performance reasons.

7.2. Problems with spherical space

The spherical geometry is the most problematic of the three geometries. This is because of the mechanism of dividing the world into two regions as described in detail in subsection 2.1.4.

7.2.1. Teleportation

The teleportation mechanism described in subsection 2.1.4 is far from a perfect solution. When a model crosses the boundary of one region it has to be physically moved to a completely different position and its velocity has to be altered as well. This causes a visible discontinuity in the object's movement. The problem is even more apparent when the camera is being teleported. Positions of the objects in the scene appear to be slightly different after the teleportation which

7.2. PROBLEMS WITH SPHERICAL SPACE

causes an unpleasant impression of a sudden "jump". This effect is depicted in Figure 7.3. Figure 7.3a shows the scene just before the player crosses the boundary of a region, while Figure 7.3b shows the scene just after the teleportation to the second region took place.

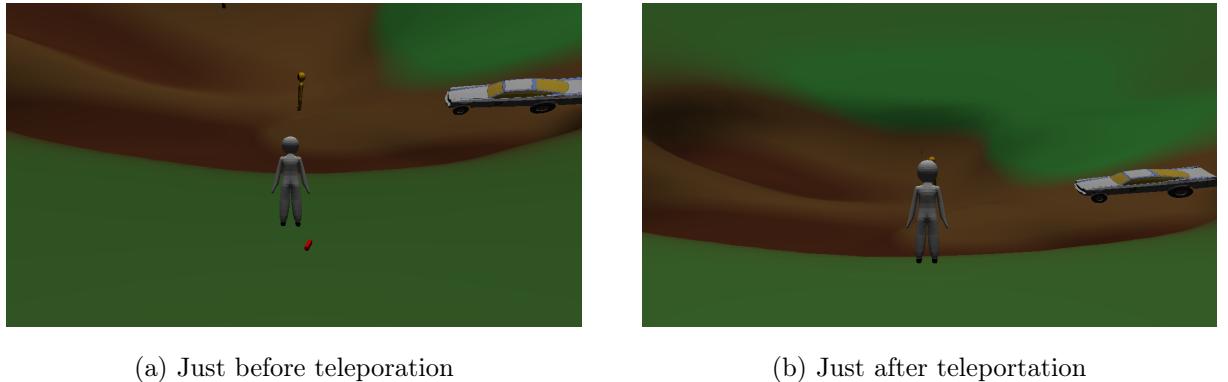


Figure 7.3: Camera jump resulting from teleportation

7.2.2. Terrain generation

The terrain generation mechanism has to be modified in spherical space. Firstly, we have to generate only a finite amount of terrain for each of the regions. Furthermore, each region has to have a disk-like shape with a diameter equal to π . In the implementation, we use four chunks of side length of 32 with a global scale factor of 0.05, so that each region is initially a square with a side length equal to 3.2. The vertices located at a distance greater than $\pi/2$ from the region's center are discarded.

Second of all, the scalar field used for the terrain generation has to be modified to facilitate a smooth transition between the two regions. Figure Figure 7.4 depicts the terrain with a discontinuity on the region's boundary (enclosed in a red box) in an early version of the game.

Our solution was to modify the values of the scalar field for each region such that they combine the original scalar field S (as generated by the noise function) with a *boundary value* b (the same for both regions). The resultant scalar field, S_{avg} is defined as

$$S_{\text{avg}}(x, y, z) = \text{StepUp}(d, R) \cdot b(y) + \text{StepDown}(d, R) \cdot S(x, y, z),$$

where d is the distance of the point (x, y, z) from the given region's center, R is the region's radius (around $\pi/2$), and the StepDown and StepUp functions are defined as follows:

$$\text{StepUp}(d, R) = \frac{1}{2}(\tanh(a(d - kR)) + 1),$$

$$\text{StepDown}(d, R) = \frac{1}{2}(-\tanh(a(d - kR)) + 1).$$

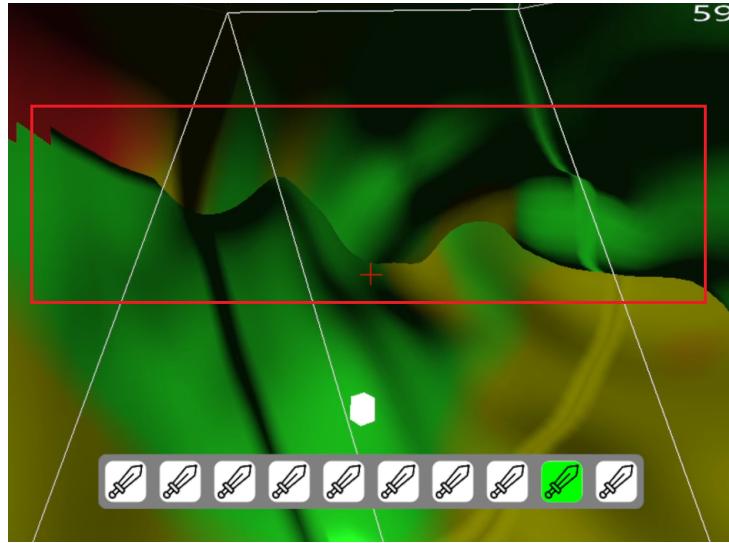
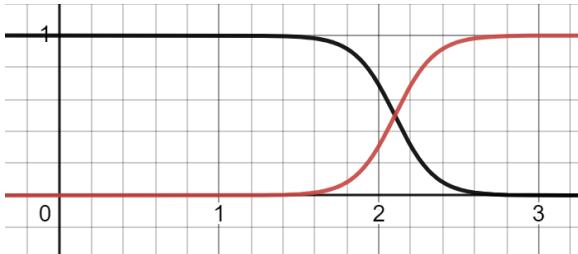
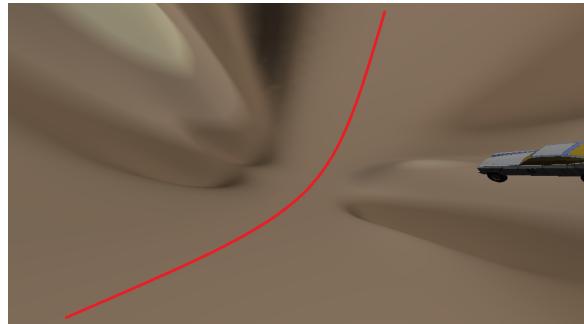


Figure 7.4: Discontinuity between two regions in spherical space

The parameter k describes at what distance from the region's center (relative to R) the boundary value starts to dominate and the a parameter describes how aggressive the transition is. Plots of the functions can be seen in Figure 7.5a. Figure 7.5b depicts the result of applying the aforementioned functions (the red line shows the approximate location of the boundary between regions).



(a) StepUp (red) and StepDown (black) functions



(b) The effect of applying the step functions

Figure 7.5: Smooth transition between regions in spherical space

In our implementation, we use $a = 0.5$ and $k = 0.75$. The boundary value depends only on the y coordinate and is simply given by $b(y) = y$ which means that the terrain generated based on this function is flat.

The last modification to the terrain generation system has to do with the average elevation of the terrain. It turns out that points located too far from the camera are not rendered correctly¹. To solve this problem, the terrain is artificially elevated and mining below a certain depth is

¹The problem is probably related to the projection matrix but we didn't investigate this further.

7.3. TERRAIN PROBLEMS

disallowed.

7.3. Terrain problems

The main problem with terrain was performance. Generating terrain is not a particularly resource-consuming task, however editing the terrain is. The main challenge was making editing the terrain smooth. To achieve that the terrain has to be updated at least 30 times per second which means that multiple chunks, each one having 19^3 vertices have to be updated at least 30 times per second. This process was so resource-consuming that it had to be moved to a separate thread as described in section 3.4. However since the main thread is the one that communicates with the GPU and the physics engine, the main thread still had to be involved in the process. This created many problems connected with making sure that there are no race conditions while maintaining performance. The whole logic is described in detail in section 3.4.

7.4. Architecture problems

Clean architecture was very difficult to achieve in this project. The main reason for this was the fact that it uses three different geometries and each of them is governed by different rules. For example, as described in subsection 2.1.3, in hyperbolic geometry the world moves and the camera is stationary. On the other hand in the case of spherical geometry, it has to be known in which of the two regions described in subsection 2.1.3 the object is currently in. These are just two examples but there were many more things that only appeared in one of the geometries. Adding if else statement for each of these would make the code very messy and difficult to read so we decided on a different approach. We used the strategy pattern to define the behaviors in each of the geometries. The strategy pattern is a behavioral design pattern that enables the algorithms behavior to be selected at runtime. It was originally described in the book *Design Patterns: Elements of Reusable Object-Oriented Software* [4]. To provide the appropriate strategy to the object we used the factory pattern also described in this book.

8. Improvements

Creating a video game is a process that is never truly finished. There is always some adjustment to make, some bug to fix or some new feature to add. *Minecraft*, one of the games that inspired this project, and one of the most popular games of all time, is still being updated regularly despite being released 2011. This game is no different. Many improvements could be made, some of which are discussed in this chapter. It will focus on improvements and additional features but not bugs as existing problems are discussed in chapter 7.

8.1. Terrain improvements

The modifiable, procedurally generated terrain is one the hallmarks of the game. It can be modified, it is procedurally generated and it is infinite. Moreover, there are five different biomes which adds some variety to the game. But of course, there is always room for improvement. One such improvement would be to allow for multiple biomes in the same world. Right now the whole world is the same biome but it would be interesting to have different biomes blend into each other.

Another improvement would be to add some structures to the world. Right now the world is just hills and valleys but it could include things like trees, rocks, buildings, roads, rivers, lakes, etc. In particular, lakes and rivers would be interesting as there is no water in the game as of now. Adding water and maybe even different fluids would be a great improvement.

Terrain modification could also be improved. Right now the player cannot choose which materials to build with. It would allow for more interesting structures if the player could choose what type of material to place where. It would also make for more interesting gameplay if the player had to gather resources to build with instead of having an infinite supply of them.

The last upgrade concerning the terrain would be to minimize the amount of space the terrain takes up on disk when game saves are created. Right now each chunk takes 54 KB of memory. This adds up to 20 MB for a new world. Both during standard gameplay and in testing, a considerable amount of data may be saved on disk. There are three simple solutions that could

8.2. WORLD IMPROVEMENTS

reduce the problem but due to the nature of the game the problem cannot be removed completely. The first solution is to compress the files, which would reduce the memory by around a half, however it would slow the game down as the files would have to be uncompressed either each time a chunk is loaded or all of them at the start of the game. The second solution is to only save the chunks that have been modified. This would reduce the size considerably but it could also make the game slower as the chunks would have to be generated every time the game is loaded. The last solution would be to reduce the size of the cubes in the chunks. That could reduce the save size but it would also make the game look less smooth by making it more "blocky". All of these solutions are imperfect but some combination of them and making some performance sacrifices could be a viable solution.

8.2. World improvements

The world could be improved in multiple ways. One such way would be to add shadows to the game. Right now nothing casts any shadows but it would be interesting to see what shadows look like in non-Euclidean geometries.

Another improvement to the world would be to add clouds. The sky is very empty during the day with only the sun visible. During the night, due to the stars and other celestial bodies, the sky looks much better but nevertheless clouds would make it look even better.

Perhaps the most important improvement to the world would be to add sound. Right now the game is completely silent which makes it feel dull. Adding a soundtrack would make the game more pleasant to play and adding sound effects would make the game feel more alive. Adding sound effects would also not be difficult to implement as there already is a system in place that detects collisions between objects.

The last improvement for this section would be distance fog. The world is infinite and is constantly generated which makes looking into the distance weird. At a certain distance the world just stops and if the player moves in that direction the world will just appear out of nowhere. This undesirable effect could be completely hidden by a fog.

8.3. Fighting improvements

Better fighting system. Right now the bots shoot the player and the player can shoot and kill the bots. However, the bots cannot kill the player and there is no point in killing the bots.

It does not reward the player in any way. The bots could drop resources which the player could use to create new items or build new structures.

The weapon selection is also very limited. Both the player and the bots only have access to a single gun. Other kinds of weapons could be added, especially interesting among those would be weapons that explode and create craters in the ground as a result. The game allows for terrain modification so weapons like grenades or rocket launchers could be more realistic and fun to use than in games where the terrain is static.

If multiple weapons were added multiple types of bots could exist. Some bots with one type of weapon and some with another. Even bots that are not hostile could be added.

8.4. Settings improvements

The settings menu is quite simple. It gives the player options to start a new game, load a game, delete a save, and quit the game. These are the most important features and they work as intended. However, the menu could use some more features, especially considering how much work went into creating the menu framework described in section 3.6 and how developer-friendly to use the framework is.

These features include:

- Changing the resolution of the game,
- Changing the language of the game,
- Changing the render distance,
- Changing the FPS limit,
- Customizing the controls.

9. Discussion and conclusions

TODO: Add content, cf. thesis structure proposal

BepuPhysics2 proved to be an excellent choice for a video game physics engine. Our tests, such as the one depicted in Figure 9.1 show that it's able to handle large workloads. In this particular test, we spawned 100 bots, each firing projectiles at the player. Despite this workload on the physics engine, the application still managed to work without lags.



Figure 9.1: BepuPhysics library taken to the extremee

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List of symbols and abbreviations

nzw. nadzwyczajny

* star operator

~ tilde

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List of Figures

2.1	2-dimensional hyperboloid embedded in Euclidean space	14
2.2	Reflection of v on vector m	15
2.3	Translation of a point a	16
2.4	Tangent space of the camera	17
2.5	Exponential map	19
2.6	Rectangles ported onto a sphere and then translated	20
2.7	Non-Euclidean translation causing a misalignment of objects	21
2.8	Distrotions caused by porting to spherical space	22
2.9	Teleportation between two regions	23
2.10	"Marching" cubes with only v_0 below the surface.	25
2.11	Unique marching cubes configurations	25
2.12	Player model and the texture.	26
2.13	Armature.	27
2.14	Vertex weights.	28
2.15	Keyframes.	29
2.16	Modeling in Blender based on blueprints	29
2.18	Directional light	32
2.19	Point lights	33
3.1	Game objects enclosed in bounding shapes for collision detection	38
3.2	Scalar field parameter comparison.	51
3.3	Gaps between chunks.	52
3.4	Problem with normals at chunk edges.	52
3.5	Terrain modification in the chunk management system	52
3.6	Gaps between chunks appearing during terrain modification	53
3.7	Inventory Sprite Sheet	53
3.8	Example widget.	54

4.1	The flashlight is on.	56
5.1	Main menu	58
5.2	New Game screen	58
5.3	Load Game screen	59
5.4	Delete Save screen	59
5.5	Controls screen	61
5.6	Inventory	62
6.1	Resource utilization of the game	64
6.2	The letters of the word "Hyper" created in the game	65
6.3	Tunnel dug under a hill	65
6.4	Riding a car in hyperbolic space	66
6.5	Fighting with bots	66
7.1	Hyperbolic geometry with camera at player's head.	69
7.2	Hyperbolic camera placed high above the player.	70
7.4	Discontinuity between two regions in spherical space	72
9.1	BepuPhysics library taken to the extremee	77

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