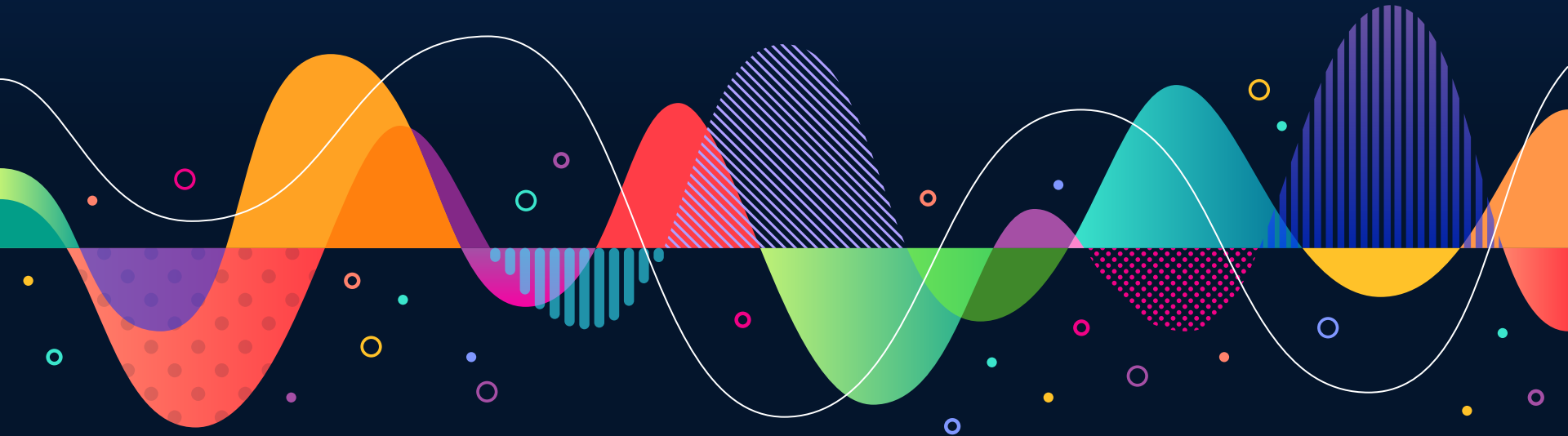


BA Virtual Reality and BA Sound Arts Collaboration

Ana, Aria, Henri, Matthew, Tom, Theo, Uniseann

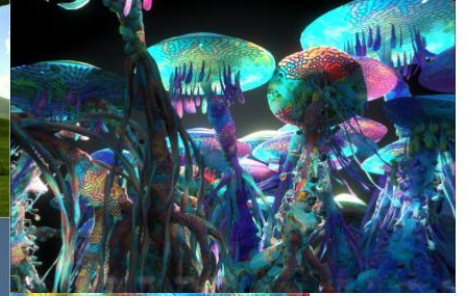


PROPOSAL

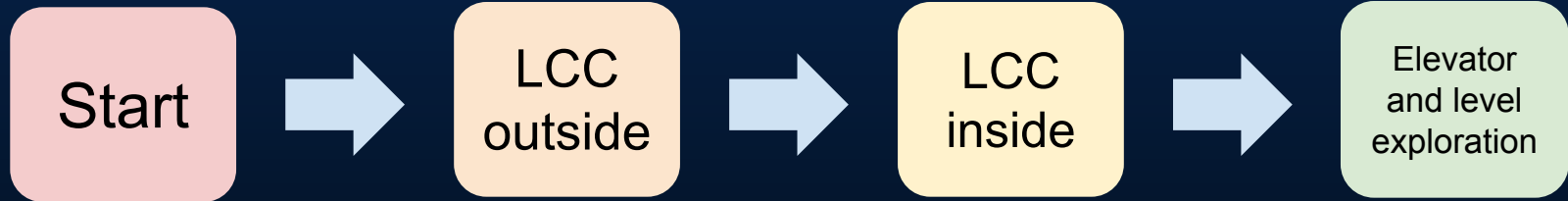


- ▷ Creating an exploration experience of University
- ▷ No end-objective or achievable goal
- ▷ Satire of student experience
- ▷ Surrealistic elements

CONCEPTS, STORYBOARDS, AND MOODBOARDS



CONCEPTS, STORYBOARDS, AND MOODBOARDS



1.

VIRTUAL DESIGN

How would we design this environment in VR ?

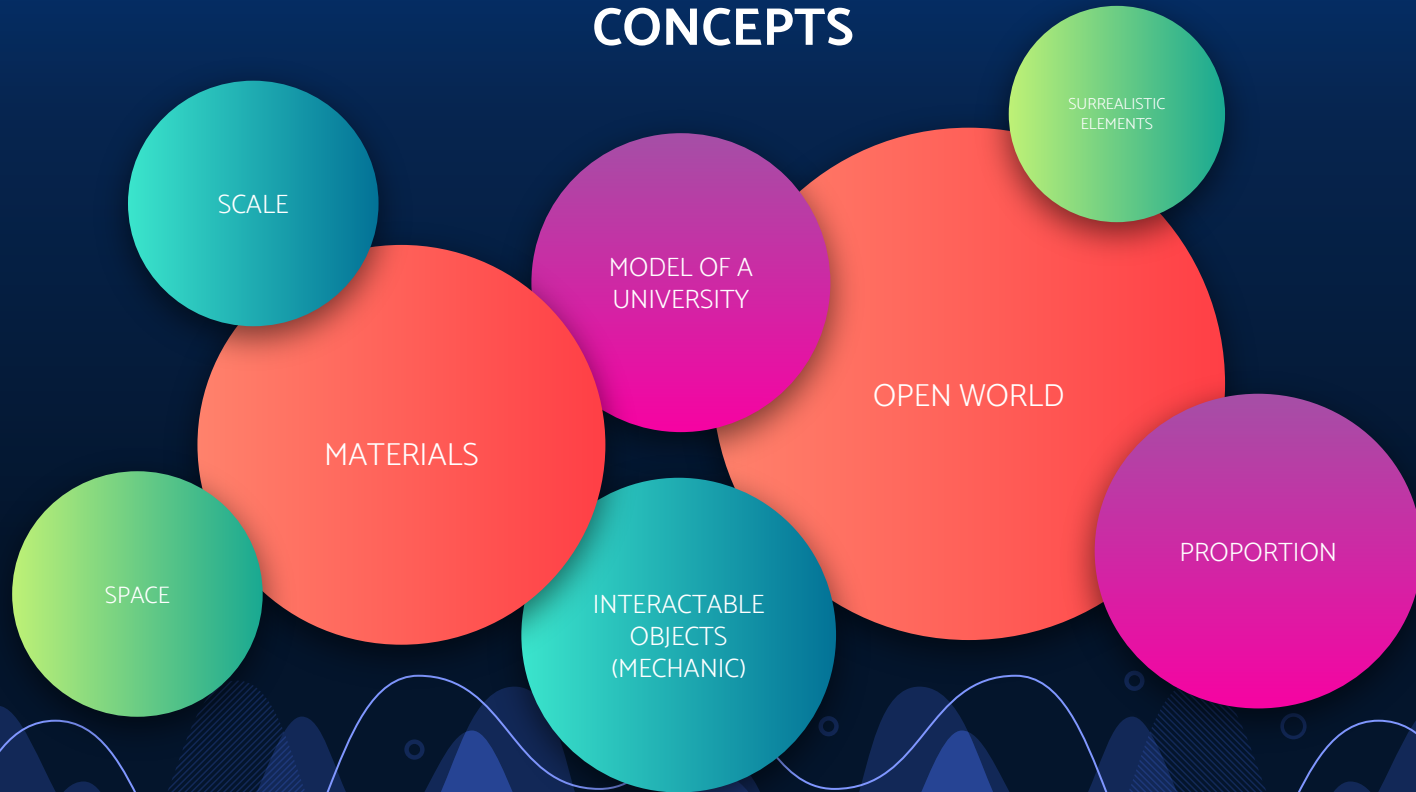


WHY VR AS A MEDIAN?



- ▷ Fully immersive the user in the experience
 - ▶ Sound and visuals
- ▷ Portray the internal feelings of a student
 - ▶ Confusing elements
- ▷ Experimentation with 3D sound
- ▷ Experimentation with space, scale, perspective, and more in a virtual environment

CONCEPTS



INTERACTABLE ELEMENTS (MECHANIC)

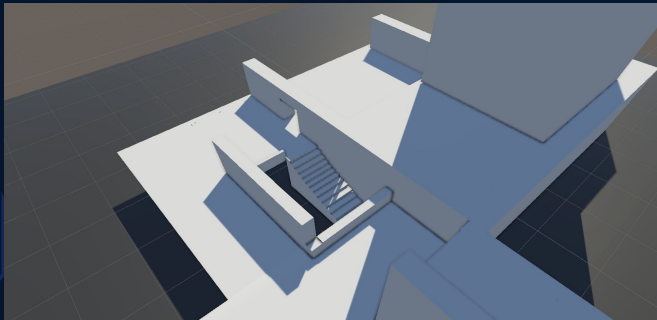
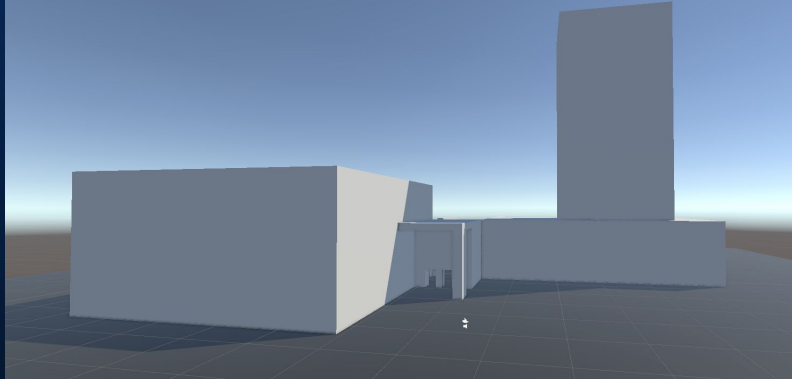


- ▷ Posters
- ▷ Computers
- ▷ Lights
- ▷ Doors
- ▷ Books
- ▷ Buttons
- ▷ Elevator
- ▷ Windows
- ▷ Student ID
- ▷ Controller
- ▷ Signs
- ▷ Money

TECHNICAL AND THEORETICAL RESEARCH



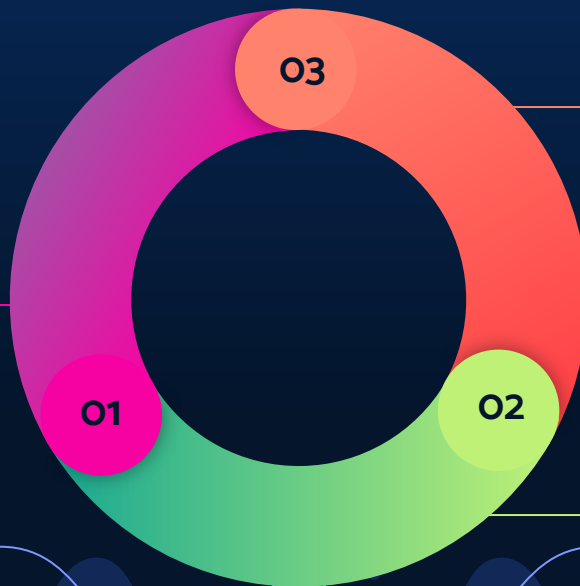
MODEL EXAMPLES



NEXT STEPS ...

What models will we need ?

Find free models on SketchFab or CGTrader and import them into Unity project. Decide which models need to be 3D Modeled and work on them in Maya / Blender. Begin blocking out the scene in Unity with various shapes and sizes.



Add in sound assets and regroup

After adding in some draft sound assets, regroup with team and see how we all feel about the environment thus far. What works, what does not work, etc.

Start adding more details

Start looking more carefully at environment models and adding details where necessary. Begin lighting and atmospheric understanding.

2.

SOUND DESIGN

How would we create the sounds for this experience ?



Sound of the game

Ambience/Soundscapes - Field Recordings, Manipulation in DAW using effects/Transposition.

Example of ambience/soundscape:

https://drive.google.com/file/d/1VawS1nEX91uW8VEXkjg17Zcm3UCCEO4o/view?usp=share_link

Foley - Use foley room/composition room to record foley such as footsteps, breathing, and sounds for items throughout the game.

Sound Effects - Sound effects when interacting with objects. Menu sounds (if we have any), Effects when performing special actions (like the mag grab). Effects for scripted events. Beeps. Non-diegetic sound effects.

OST - A more traditionally musical element in which menu music, recurring motifs, and theme music will be created.

Software

While recording for the game several softwares will be used, this is for a couple reasons. Some types of recording work better with other softwares than others.

Pro tools is the industry standard when working with sound design/foley. This is because Pro tools is built to work with these elements really well.

Meanwhile ableton works better when experimenting with music and ambience as ableton is built to do that better than pro tools.

We will also be getting familiar with unity and how us sound artists can use it in a sound context. Using software e.g. Fmod.

 **Ableton Live**

Foley - Pro Tools

Sound Design - Pro Tools

Atmospheres/Ambience - Ableton

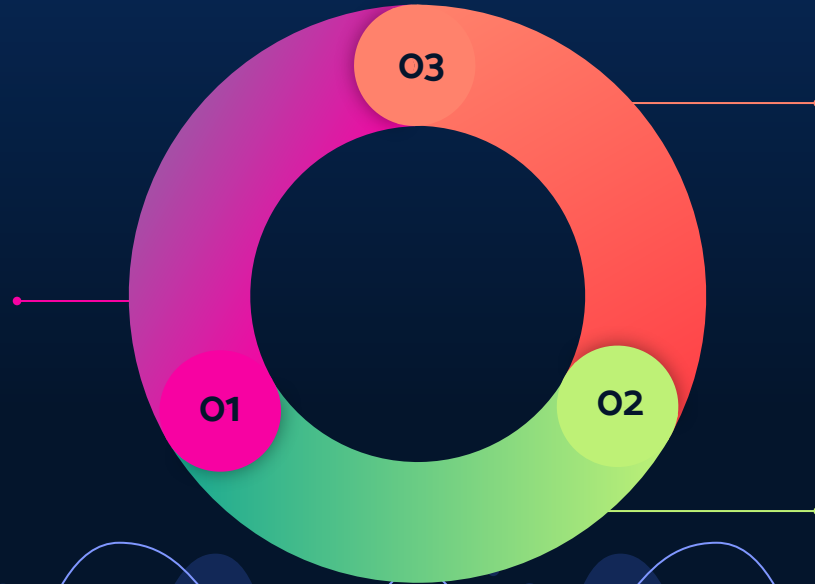
OST - Ableton/Logic



NEXT STEPS

Preliminary Preparation

Create a Sound Assets list with what we need to record and how to record them. Get familiar with Unity & Fmod when it comes to audio to help when it comes to putting the sound and visual assets together.



Application to VR

Add the sound elements to the VR element and see how it lines up. Use this time to edit, alter, and change things to fit the game.

Experimentation

Start gathering and experimenting with sounds for the game. Try different techniques for recordings of your specific area of the game.

3.

GENERAL

How will we work as a team ?



GENERAL TIMELINE

IDEA GENERATION

1

CREATE FIRST VERSION
DRAFT

3

FINETOUCH EXPERIENCE

5

2

BLOCKING IN UNITY AND
BEGIN GATHERING
SOUND ASSETS

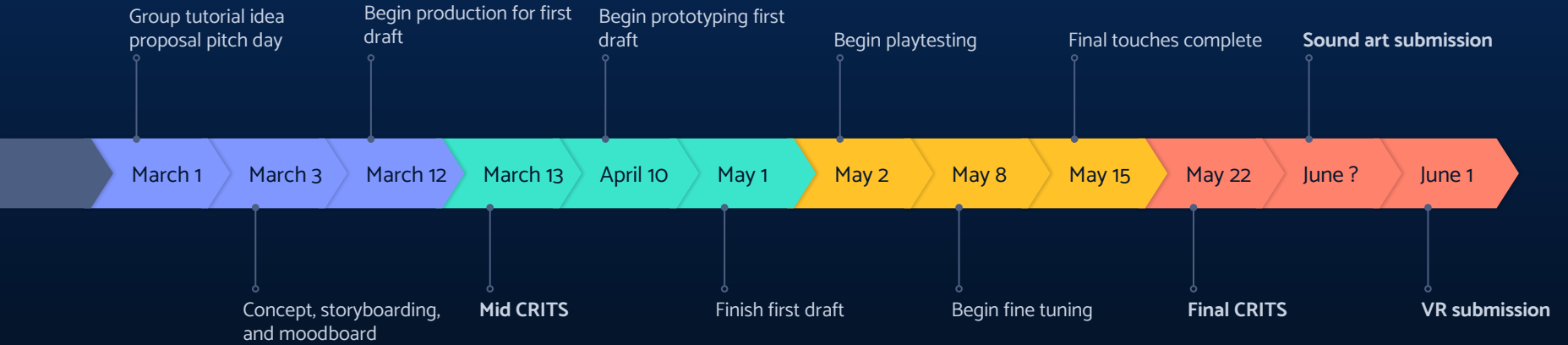
4

PLAYTEST AND RECEIVE
FEEDBACK

6

FINAL EXPERIENCE
COMPLETED

SPECIFIC TIMELINE



GANTT CHART

	First half							Second half						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Idea Generation		◆												
Concept and research							◆							
Begin blocking out in Unity							◆							
Begin collecting sound assets							◆							
Work on first draft version											◆			
Playtesting													◆	
Improving based on feedback														◆
Final touches														◆

ROLES AND RESPONSIBILITIES - VIRTUAL REALITY

Level Design

Basic blocks of open world scene

ARIA

Environmental Design

Building on top of level design and adding narrative elements

ANA

Research and collect 3D assets

Model Assets

ARIA

Player interaction with assets and environment

ANA

Mechanic

ROLES AND RESPONSIBILITIES - SOUND ART

Ambience/Soundscapes

Creating the ambience and background sound of the game

THEO

Group

Foley

Create the sounds of footsteps, breathing, and sounds in the game that require foley recording.

Non-diegetic and synthesised sounds for objects and accounts

UNISEANN

HENRI

Soundtrack music e.g. menu music, recurring motifs and theme songs.

Sound Effects/Technical Application

OST