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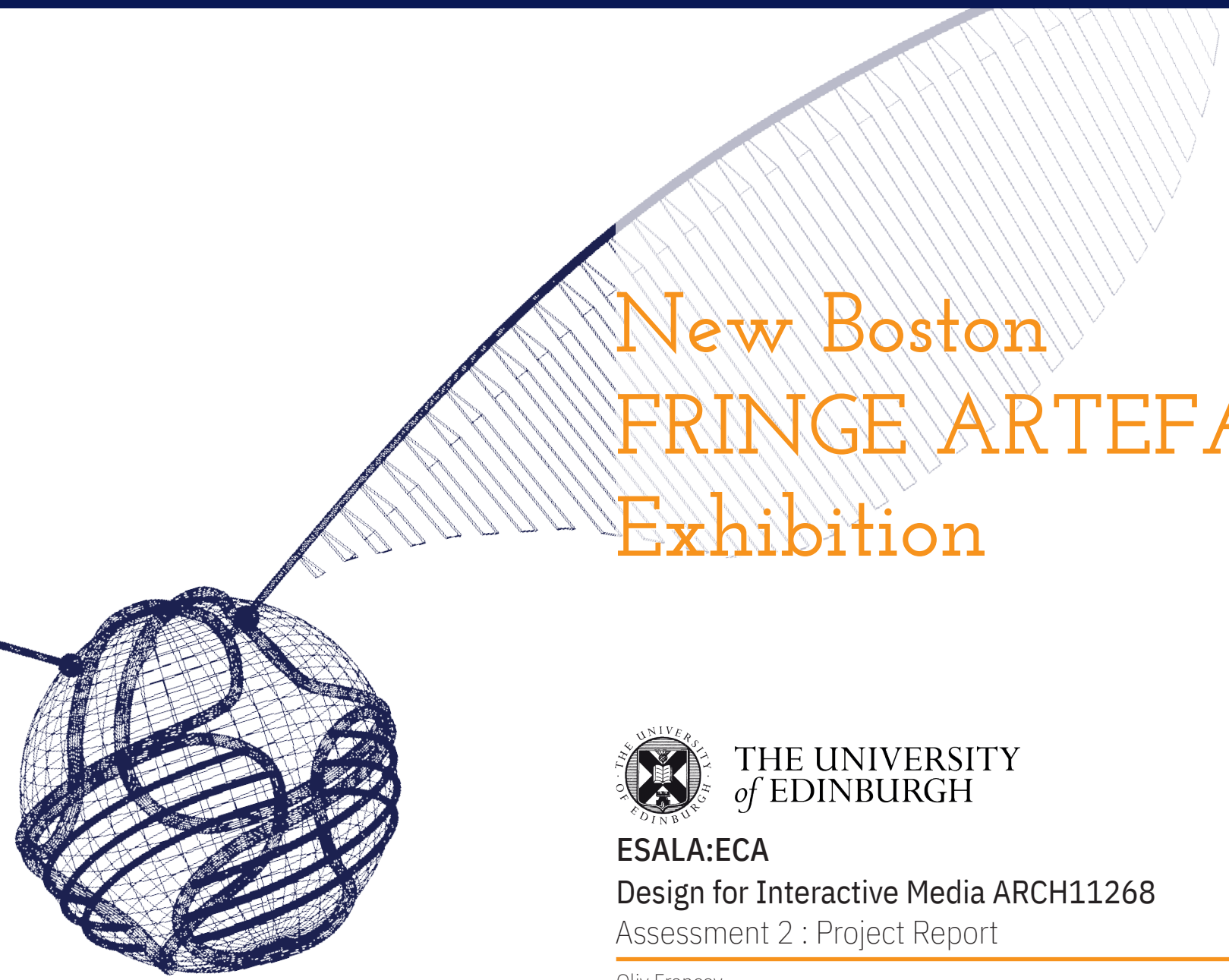


New Boston FRINGE ARTEFACTS Exhibition

THE UNIVERSITY of EDINBURGH

ESALA:ECA

Design for Interactive Media ARCH11268

Assessment 2 : Project Report

Oliv Francey

S1828107

2146: Global Context

Introduction

This background analysis is used to work on the Introduction to Digital Design and Digital for Interactive Media projects. As these projects have their own evaluation, the following introduction is **not part of the number of words** on any of them.

As these stories take part in the 22nd century, the present is used to talk about that time. The past itself is used to talk about every event that occurs before climate disasters that change the face of the earth.

The following pages present the **global context used for the two projects**, part of the research and a comparative table of the two worlds.

Global Context

In 2146, the world is divided into several regions, but there are essentially two types of regions, the **underwater** regions and those on the **surface**.

The whole world is governed by the **Confederation of Intercontinental Ocean Nations [C.O.I.N.]**. Their influence is total on the underwater regions. For most surface areas, it's another story. Indeed, C.O.I.N. tries to **control** everything and more particularly **History** itself. Asserting that humanity would make the same mistakes if it had access to its own history, it banned and censored most of the past, leaving the underwater people in **partial ignorance**. In another way, C.O.I.N. allows and encourages even **science to go further than ever**, which has allowed the emergence of new technologies. They also adopted the **metric system**.

On the surface, almost everything is different, some people - **rebels** like C.O.I.N. like to call them - do not want to forget the past. They pass on history and knowledge of the past from **generation to generation**. They received their nickname by carrying out actions, as well under water as of the surface, on the importance of knowing their origins. These actions were considered **terrorism** by C.O.I.N.

Two Worlds

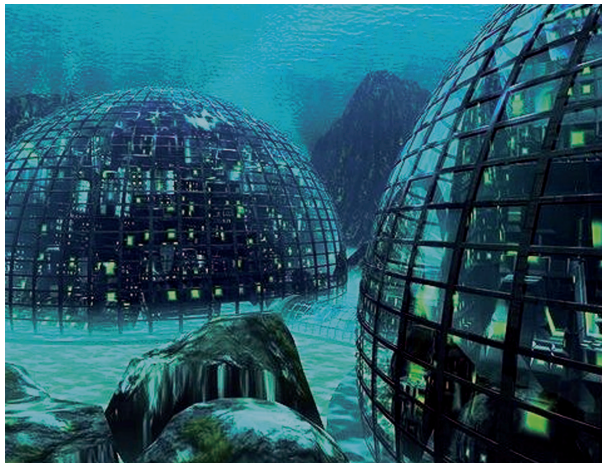
Underwater	Surface
wealthy	pour
law state	free state
technological / scientific	simple / archaic
ecological	still use objects from the past
References	**References**
1984	The Book of Eli
Gungan city / Star Wars: Episode 1	Mad Max
The passenger	Fallout
	

Figure a: Comparative table of the two worlds

Pinterest boards

https://pin.it/g56rr3uskonyyd

Projects Context

These two “civilisations” are **not at war**, but the **tensions are strong**.

In this year **2146**, two events may help the rebels to claim and make their convictions heard.

A New World Currency

These new coins, bank notes and bank cards were secretly designed by members of the rebellion. They have managed to integrate some history by taking **biomimicry** as a general theme and we can be sure that they have tried to hide some messages in their creations or they will soon reveal the **secrets of this currency**. If so, there is no doubt that **“The Surface”**, the rebels’ newspaper will talk about it soon.

This project is fully explained in the **I2DD project report**.

Fringe Artefacts Exhibition

It takes place at the Meadowlark Tritium Museum on the Eastern Seaboard at **New Boston**.

By searching the ocean floor on the old West Coast for valuable resources, the aquatic recovery team retrieves ancient artefacts and a damaged digital database called “**I.ETFLI /**”.

Surprisingly, C.O.I.N. did not confiscate this data, which allows museum staff to build this exhibit. The rebels will certainly talk about it in their newspaper “**The Surface**”.

FRINGE ARTEFACTS

Context

In search of **valuable resources** at the bottom of the ocean, near the former **West Coast**, C.O.I.N. research teams discovered a fairly well-preserved building, in which there were **mysterious artefacts**.

In addition to all this, the divers also found an **old damaged database** : **I.ETFLI/**. After a few months of hard work, they were finally able to recover short video and audio footage.

By **comparing artefacts and media** in the database, archaeologists have been able to understand; **at least they think**, the **purpose** of many of these objects.

Figure 1: I.ETFLI/ database logo

With the **approval of C.O.I.N.**, an exhibition was held in the Meadowlark Tritium Museum, **New Boston**, Eastern Seaboard. It may seem surprising that C.O.I.N. has allowed researchers to keep these data, but this exhibition is in their interest as well. It is for this reason the **Bank of Confederation of Intercontinental Ocean Nations** is sponsoring this event.

This exhibition targets **ordinary people** on the east coast. By organizing this event, C.O.I.N. **real goal** is to motivate as many people as possible to **participate** in the next West Coast search session. They want them to **donate** or **join the work teams**. Knowing this, it is now easier to understand why they allowed scientists to keep the database retrieved.

Figure 2: Bank of COIN logo

The Exhibition

The exhibition is titled "**Fringe Artefacts**" for two reasons : first, this refers to the **fringe of the former West Coast** where the artefacts were found, and the second reference is about the **Fringe Science**, most of these artefacts being quite **enigmatic**.

The **first objective** of the exhibition is to **present the artefacts** and **their purpose in the past**. It also displays **video or sound archives** on which you can see or hear the use of the artefacts.

As the ruins in which they were found – **the Simpsons house** – were moved in front of the museum, **behind the dome**, the artefacts could be presented **in situation** thanks to the **translucent screen** placed on the window of the dome.

The visitor can, using a **touch table**, control the exhibition to display images **on the table**, on the **translucent screen** and also display some **holograms** of the artefacts.

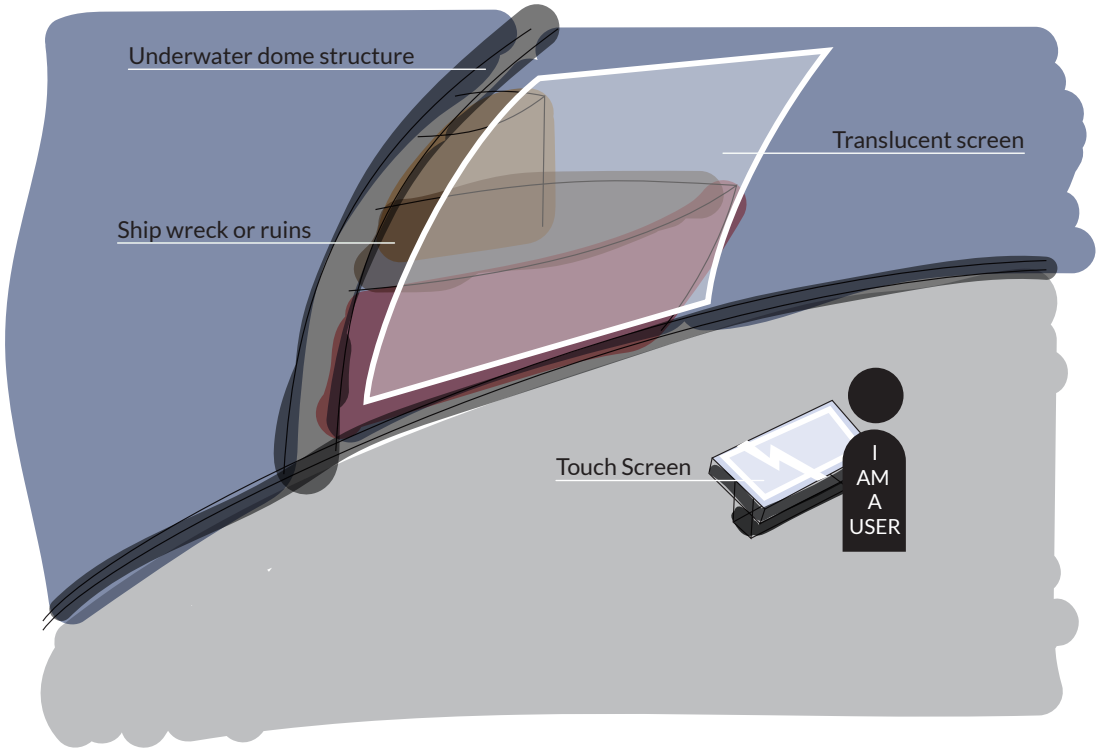


Figure 3: Sketch of the exhibition

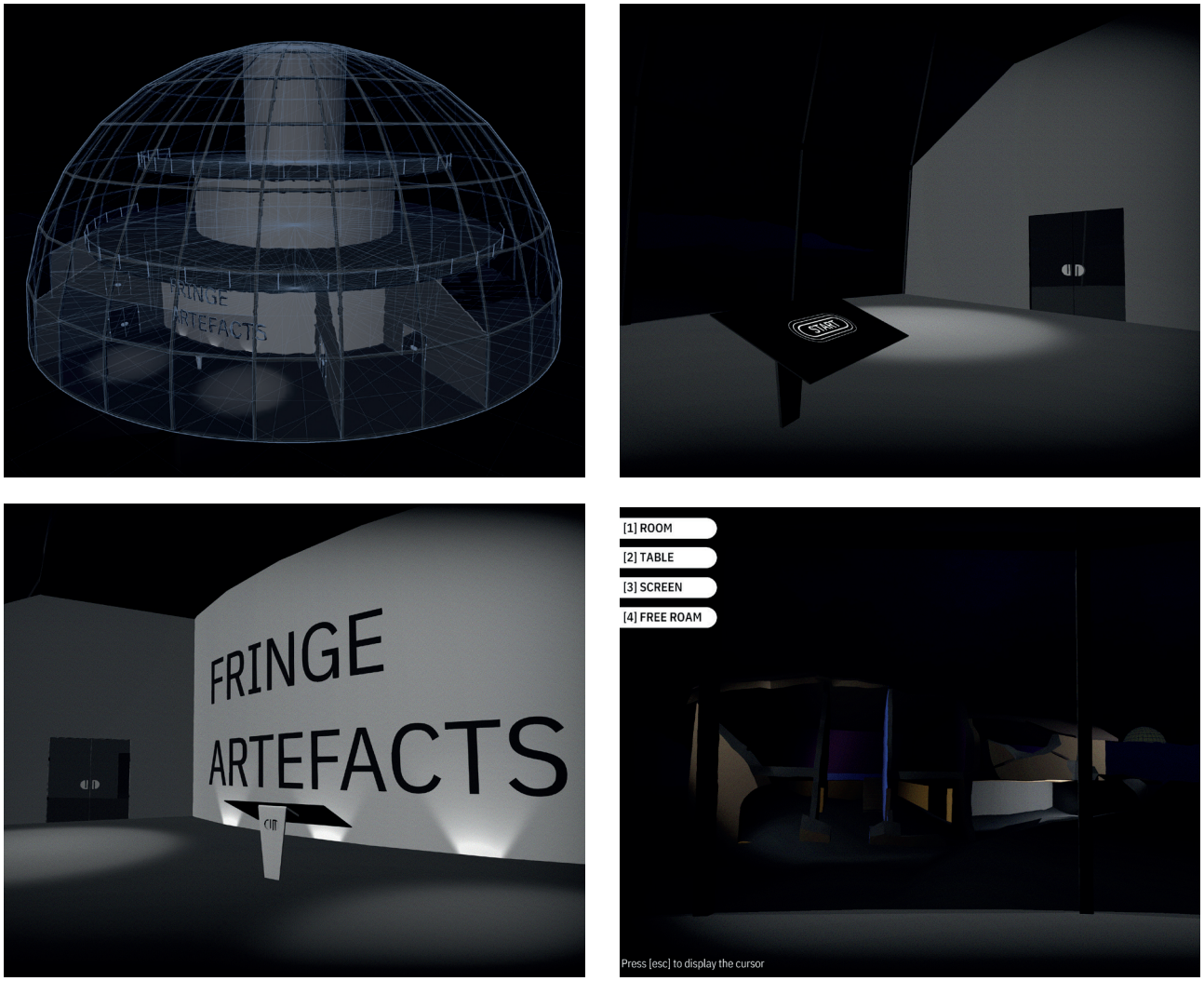


Figure 4: Unity screenshots from the museum and the exhibition room

Unity

The **scenography of the exhibition** requiring **many interactive interfaces**, it is realised in Unity to allow me to better present my choices.

It is therefore **an interactive experience within an interactive experience**.

Several cameras, and even a **free-roaming** option, are available to allow the user to have different points of view.

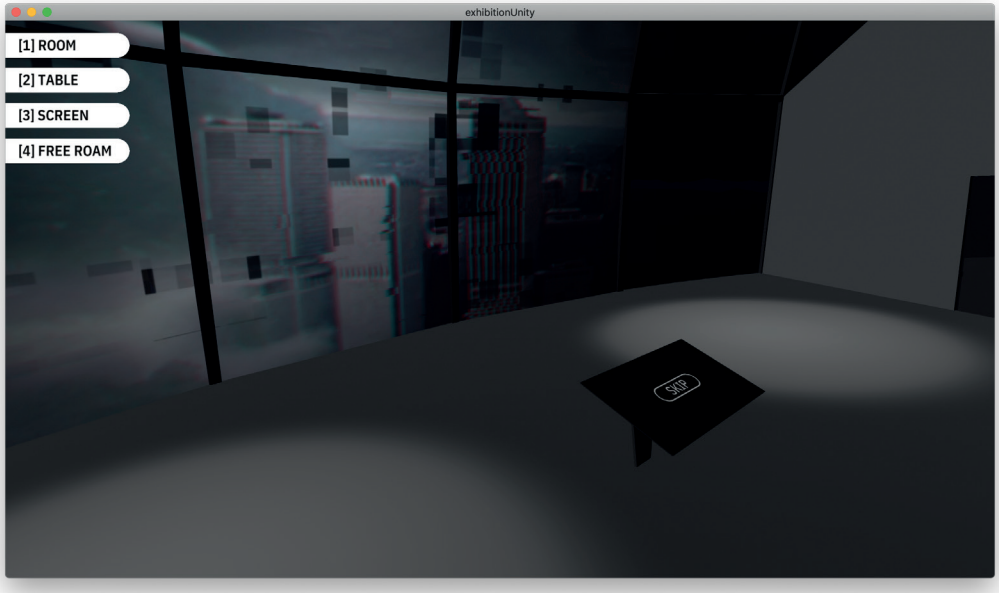


Figure 5: Unity build main view screenshot

User Interfaces

The user interface [UI] has two levels. The first will be the **main UI** that allows the user to **switch between Unity cameras** and will be presented as a usual user interface.

The second will be that of the **touch table kiosk**, as the visitor would use in the exhibition in **real life**.

User Experience

The following **UX flowchart** shows the different options available to the user.

The visitor, after having seen **an introduction** explaining the birth of this exhibition, can **choose the artefact** he wishes to study.

Once this choice is made, **three options** are available to him: **visualise the artefact** and discover its history, visualise **the archive footage**s that were used to understand what was the purpose of the artefact and visualise **its use in situation** in the house in ruins.

A **“screen saver”** restarts the presentation if no action is taken for **two minutes**.

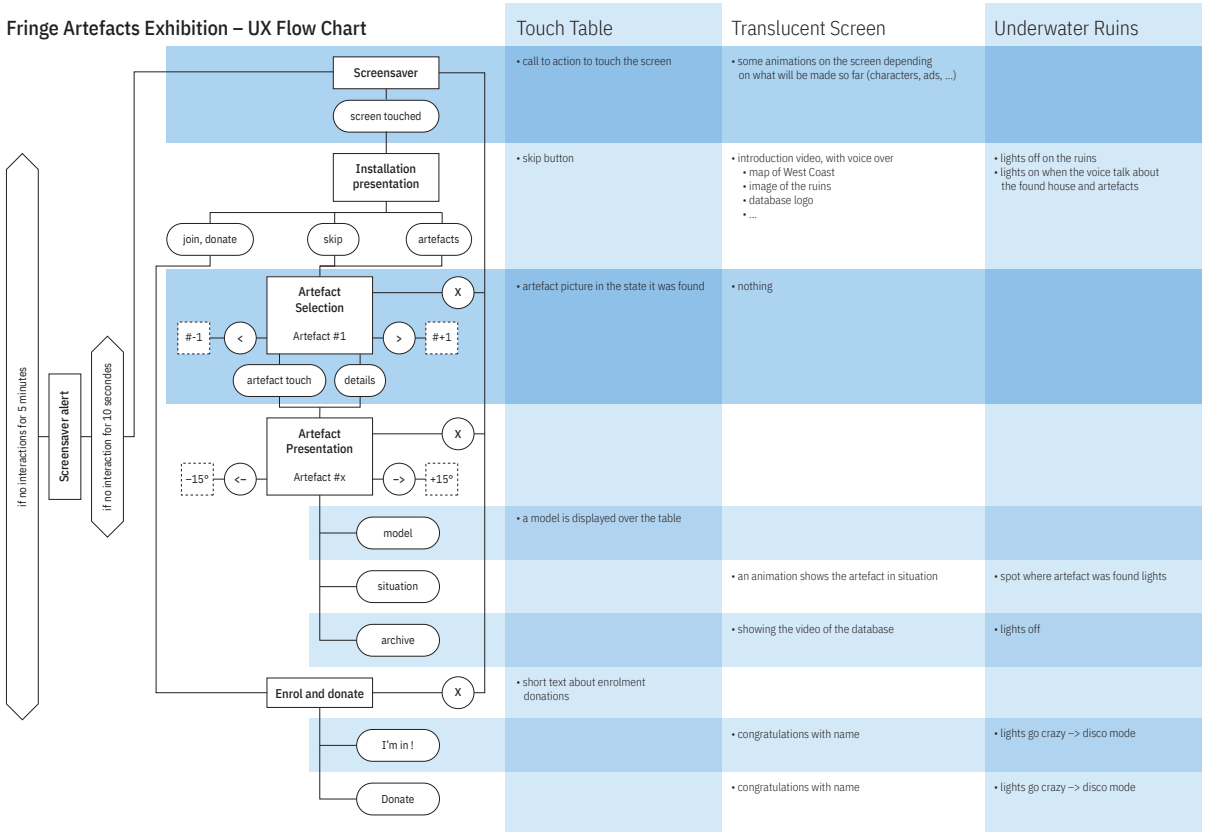


Figure 6: UX flowchart

The Artefacts

Table 1 shows the artefacts that **are presented** in the exhibit.

In the end and to allow me to work on **all aspects of the project**, I chose **3 artefacts** present in the list of the first evaluation. I added the **cassette tape** that was modelled by another student, **Estela Mariana Ordóñez Medina**. Indeed, his artefact is very **well modelled and textured** and **perfectly fits with my project**.

Artefact	Misinterpretation	Movie
Ghostbuster trap	Holographic Projector	Ghostbuster
Lightsaber	Portable Lamp	Star Wars
The snitch	Medical Device	Harry Potter
Cassette Tape	Home Automation Device	Guardians of the Galaxy

Table 1: List of artefacts

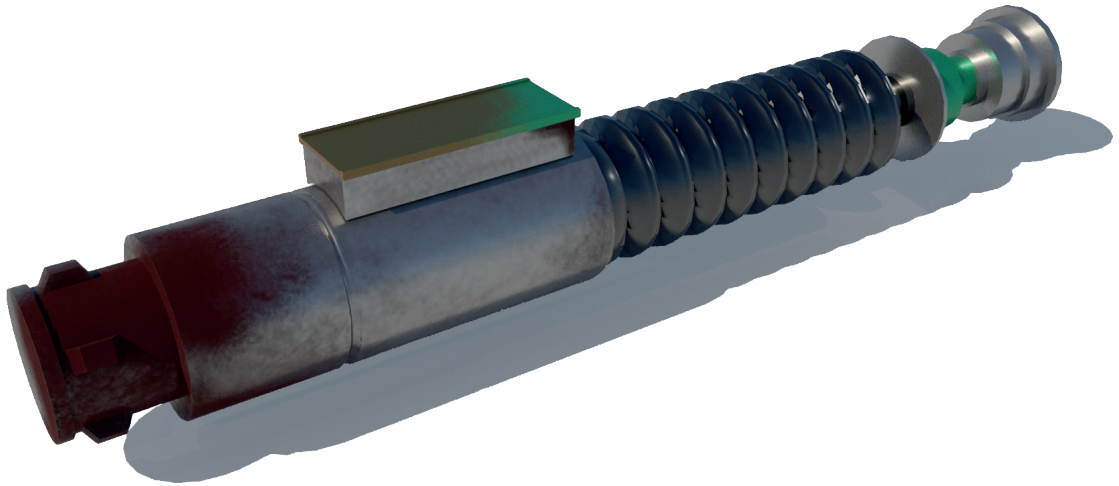


Figure 7: Lightsaber model

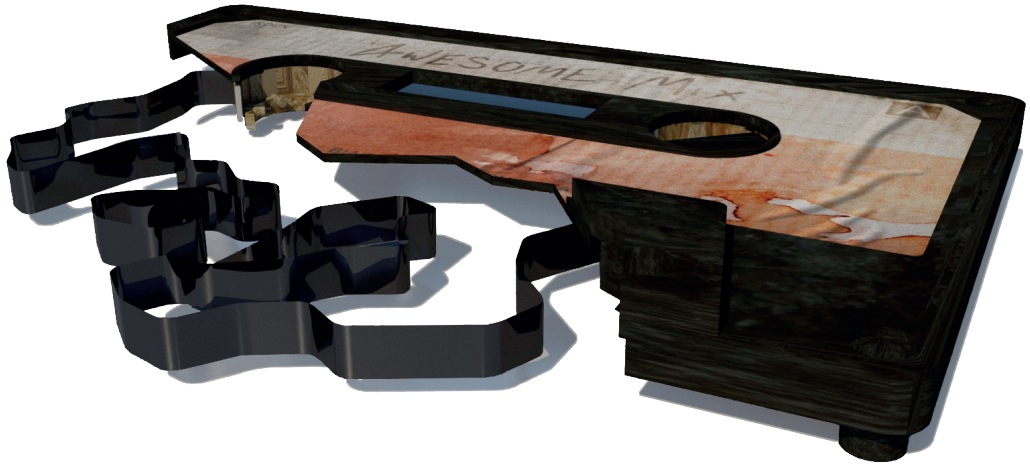


Figure 8: Cassette Tape model *(modelled by Estela Mariana Ordóñez Medina)*

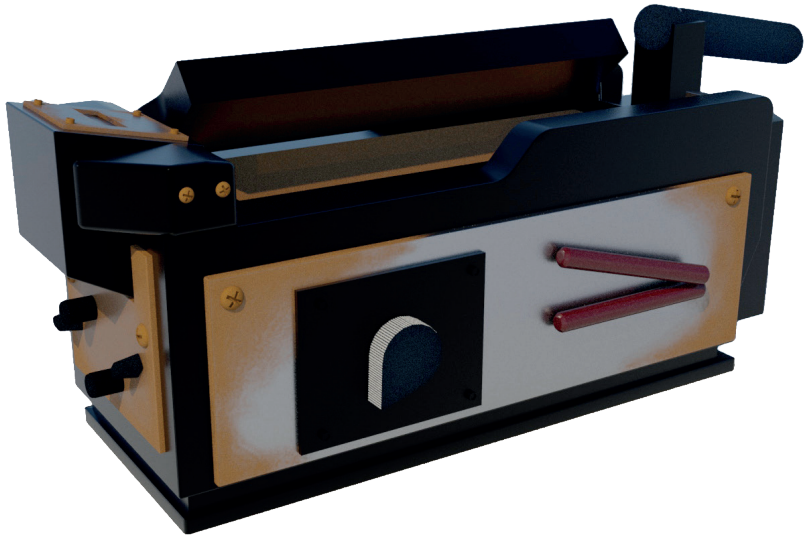


Figure 9: Ghost Trap model

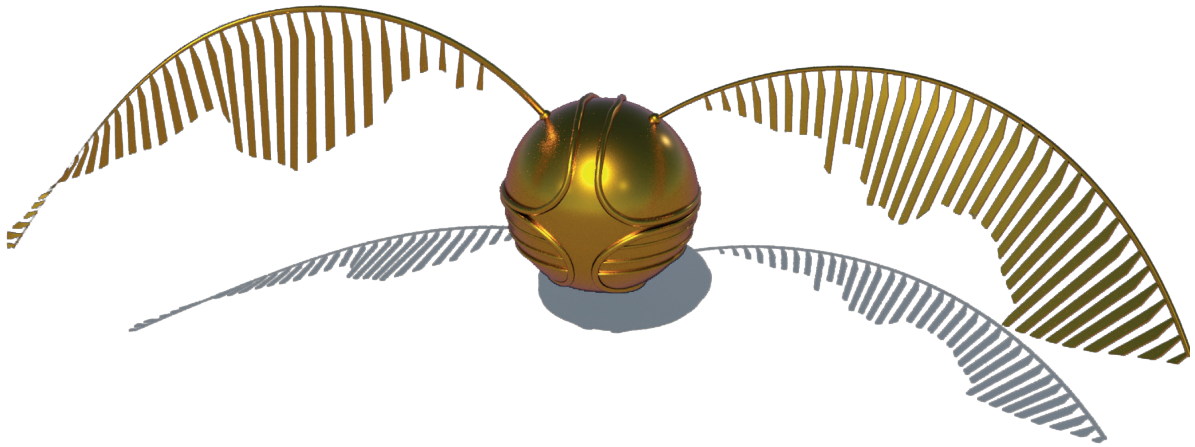


Figure 10: Golden Snitch model

Modelling

There were **different stages** of each artefact during the modelling phase.

At first, the artefacts were modelled **realistically**. After that, they were **aged** and **damaged**. These versions are used to present them in **the state** they were at **the bottom of the water**.

Both versions were textured using **procedural textures** and rendered using **Arnold Render Engine** in Maya. After that, the textures were **“baked”** on the models, so that they could be **used in Unity**.

Audio / Sound

To make the project even **more immersive**, I added sound at different times.

First, a **submarine-style ambient sound** loop was created by one of my students, **Lucas Emery**. It can be heard **throughout the visit**. Then, I recorded one of my colleagues, **Romaine Kohler**, as **voice-over** for the introduction, the use of artefacts in situation and some other short explanations. Finally, I add some short **sound effects** on the buttons. These sounds were found on **freesound.org**.

Web site

As described above, this project is **related** to the **Introduction to Digital Design** project.

To conclude this relationship, a **new edition** has been added to the rebel newspaper, **The Surface**.

It can be reached at the URL : https://playground.eca.ed.ac.uk/~s1828107/theSurface138/

Figure 11: The Surface web site #137 *(edition #138 was not yet written at the time of writing this report)*

Screencast

The screencast that shows **how the project was realised** and the **final Unity build** can be seen at the following URL : https://media.ed.ac.uk/media/0_ss31zmvc

How Could the Project Still Evolve?

Artefacts

Other artefacts could be added to the exhibition.

Low poly style modelling and holographic rendering can be done and added to the scene.

Interactivity

The 2-screen version and even a VR version could be realised to increase the immersion.

Word count: 921