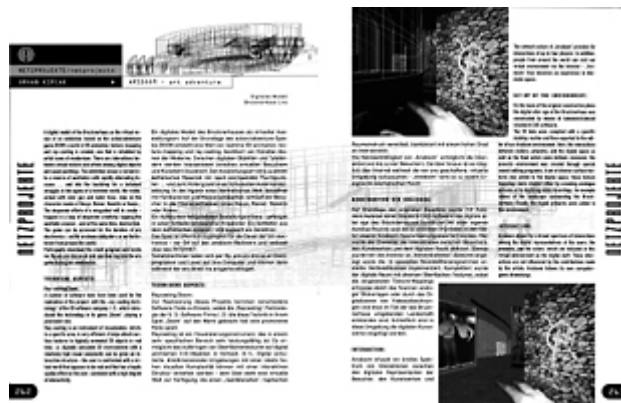


Arsdoom — art adventure

Orhan Kipcak



Digitales Modell, Brucknerhaus Linz

A digital model of the Brucknerhaus as the virtual venue of an exhibition: based on the action/adventure game DOOM. A world of 3D animation, texture-mapping and ray-casting is created; one that is inhabited by artist icons of modernism. There are interactions between virtual visitors and artists among digital objects and easel paintings. The exhibition venue is turned into a reserve of aesthetics with rapidly alternating focuses, and into the backdrop for a turbulent struggle. In the agony of a hermetic world, the visitor, armed with color gun and water hose, slips on the character masks of Beuys, Rainer, Baselitz or Koons. The desperate efforts of a misguided will to create — trapped in a loop of desperate creativity, tapping the aesthetic arsenal — and at the same time, destruction. The game can be accessed for the duration of Ars Electronica — on the arsdoom computers or on the Internet from around the world.

Participants download the client program and levels via <ftp:ars.uni-linz.ac.at> and can then log into the ars game during Ars Electronica.

Technical aspects:

Ray-casting/Doom:

A number of software tools have been used for the realization of the project, with the "ray-casting technology" of the US software company I. D., which introduced this technology in its game "Doom", playing a prominent role.

Ray-casting is an instrument of visualization, which, in a specific area, is very efficient. It helps attach surface textures to digitally animated 3D objects in real time, i.e. digitally simulated 3D environments with a relatively high visual complexity can be given an interactive structure. The user is confronted with a virtual world that appears to be real and that has a haptic spatial effect on the user, combined with a high degree of interactivity.

The network nature of "Arsdoom" provides for interactions of up to four players. In addition, people from around the world can visit our virtual environment via the Internet — "Arsdoom" thus becomes an experience in telematic space.

Set-up of the environment:

On the basis of the original construction plans the digital alter ego of the Brucknerhaus was constructed by means of Autodesk/Autocad (standard CAD software).

The 3D data were compiled with a specific Autolisp routine and then exported to the editor of our Arsdoom environment. Here, the interactions between visitors, artworks, and the digital space as well as the fixed actors were defined; moreover, the acoustic environment was created through special sound-editing programs. A set of diverse surface textures was added to the digital space; these texture mappings were created either by scanning analogue pictures or by digitizing video recordings, for example videos of the landscape surrounding the Brucknerhaus. Finally, the digital artworks were added to this environment.

Interaction:

Arsdoom allows for a broad spectrum of interactions among the digital representatives of the users, the artworks, and the actors, which we included, in this virtual environment as the digital staff. These interactions are not influenced by the contributions made by the artists; Arsdoom follows its own computer-game dramaturgy.

Communication/editing:

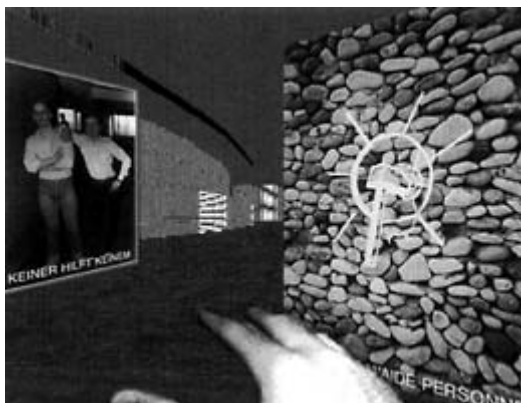
During the preparations, the artists contributing digital works were able to use an Internet server, which had specifically been set up for the purpose of calling up information and support. Final editing of the contributions was also done through this server. The Internet also served to coordinate the exchange of information among the team of about fifteen people working on the project, some of them in the US.

Stereoscopy:

In addition to the possibility to view the digital artworks in the "Arsdoom" environment, an installation visualizing these objects in a stereoscopic simulation has been prepared. In this process the various spatial segments designed by the artists have been put into a walk-through animation. Visitors to Ars Electronica will thus be able to experience the "Arsdoom" environment through animated stereoscopy.

There are 3 different optical systems used: a LCD shuttle, a prism and a mirror view device.

The digitized Brucknerhaus, including the Arsdoom environment and the digital exhibition as well as the Autolisp export tool we used will be available as freeware through our server until the end of Ars Electronica.



Konzept: Orhan Kipcak mit Reinhard Urban (besonderer Dank an Katharina Gsöllpointner)

Projektleitung/digitale Postproduktion:

Orhan Kipcak, Mitarbeit: Michael Pölzl, Kaya Kipcak, Helmut Kaplan u.a.

Environment: Reinhard Urban, Mitarbeit: XRAY — Graz (Atschi Fekonja, Tine Steintaler, Martin Taurer, u.a.)

Redaktion: Sounddesign: Curd Duca

Internet Connectivity: Helmut Blasch (besonderer Dank an D.I. Friedrich Falach, Uni-Linz, D.I. Isidor Kamrat, TU-Graz)

Stereoskopie:

Wolfgang Reinisch, Gregor Tritthard

Beteiligte KünstlerInnen:

Seichi Furuya, Peter Kogler, Heimo Zobernig, Peter Weibel, Jörg Schlick, Stephen Pusey, Michael Smith, Sabine Bitter, Stefan Nessmann, Ecke Bonk, Manfred Wolff-Plottegg, Curd Duca, Orhan Kipcak + Special Guests

Ein Raum wird von Studenten der Meisterklasse Visuelle Medien gestaltet: Norbert Pfaffenbichler, Wolfgang Hilbert, Andrea Mayr, Katharina Copony, Rich.Art