

STAGING NARRATIVE SPACE IN VR: ON A TILTING FLOOR *INTERSECTION BETWEEN CLASSIC AND NEW MEDIA*

OVERVIEW_TEXT_IMAGES

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There is a personal memory, which does not have any form or tactility. As a medium in this work of art, the personal history metamorphoses to drawings clothed by semiotics, and then to a series of collective and personal experiences in Virtual Reality (VR).

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The aim of this project is to create narrative space with mixed media making spectators experience and share a feeling of empathy, as they follow the process of decoding each of the signs, which are spread around as a form of network, and have a conversation in the VR situation. The network consists of two (in)visible spaces: VR experience in the Digital Bauhaus Lab (DBL) and a piece of a drawn scene in a physical environment.

The whole experience in VR starts with the question: "Do we stand on a stable floor?" It will be like experiencing an earthquake in which the trembling is psychological. Soon, the subject of experience in the here and now changes to an artifact in a sinking ferry in 2014. Inside of a cabin on the ferry, there is not going to be a simulation of the ongoing tragedy but rather the instruction of what should have been done. As a third stage, the spectator moves to the compounded panoramic image of memory in 2020 made by me and Soon-Yi, a young Korean girl who lived in Nagasaki, Japan, at the beginning of the 1940s.

SYNOPSIS

When a user wears the VR headset in DBL, she/he sees another place which has the shape of DBL but somehow has a different atmosphere. Soon a warm voice surrounds the place and recites a poem about love and loss. When the user fully concentrates on the voice and its meaning, the room asks us: "Do we stand on a stable floor?" The room moves its volume as if it is following the cosmic power. The being of the user falls through the surface of the water which blocks the time in 2014 like a secret. There is a screen/window which has memory of that time. Time rewinds. The lost shoes of highschool girls and boys are sunken in the deep water. Soon the scene of the sinking ferry appears, more than half of its body already sunken. The sounds of helicopters, fishing boats and marine police ships surround the sinking body. Simultaneously an urgent voice asks again and again: "Is everybody rescued?"

Time rewinds again. The body of the user goes into a cabin of the ferry. The water surface reaches the ceiling of the cabin, then recedes and vanishes. The body of the user is objectified and laid on the cabinet of the cabin. The ship slowly lists to one side. Crying terrified voices. At the time, there was a security announcement which should have been spoken, but did not happen at all. And the voices of crew members giving instructions to come up to the deck.

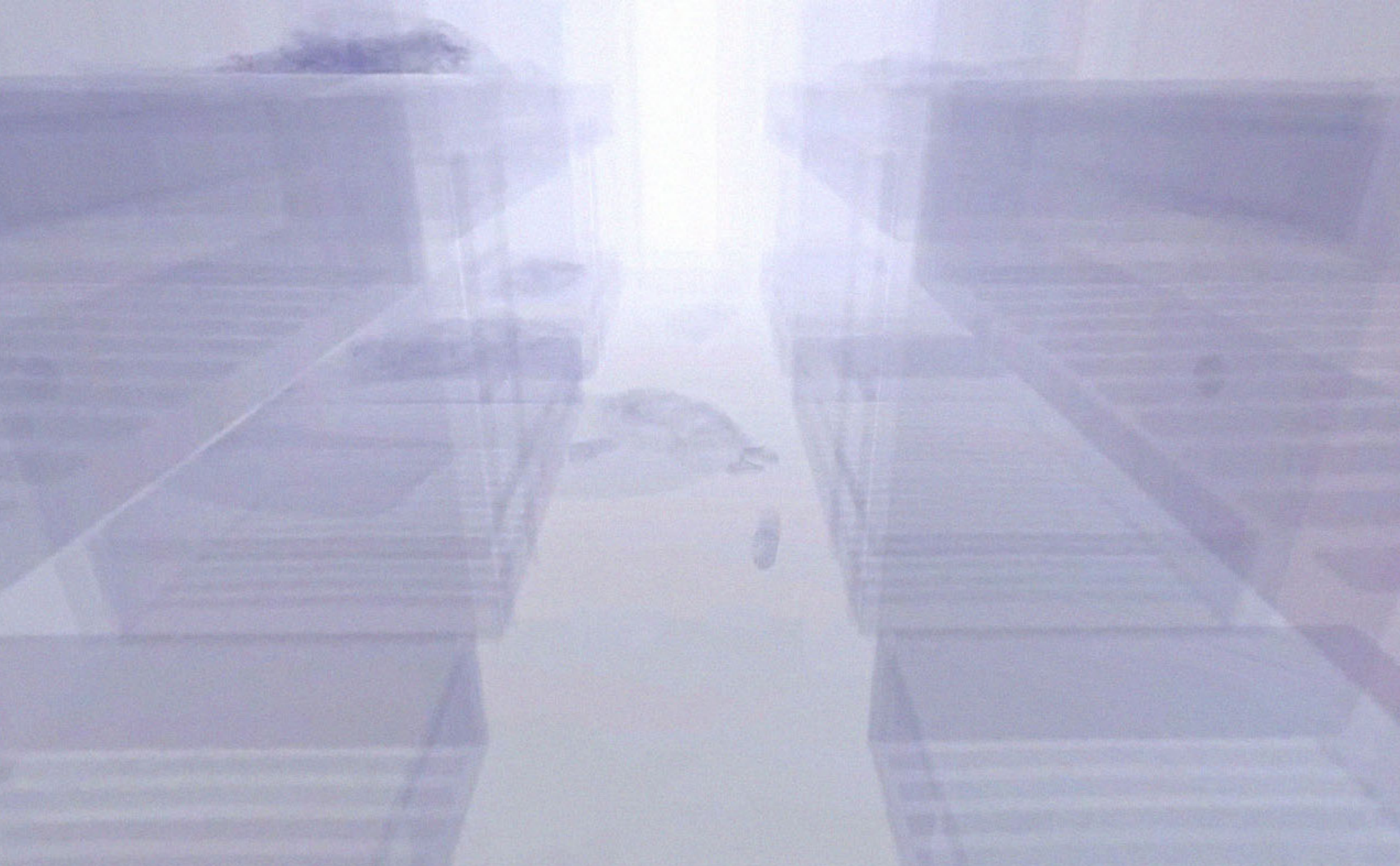
The objectified body is soon floating on the top of the high dive platform of the Schwanseebad. A voice in the air explains how to fly to the compounded memory of Soon-Yi and myself. Breathe in and breathe out. And fly away. While the body of the user is flying into the memory, her/his gaze makes wind. And then, as if the wind is speaking, Soon-Yi's elderly voice talks about the eight-year-old Korean girl, Soon-Yi, in Nagasaki, Japan. About the picnic with her daddy. The lunchbox that her mom prepared. And the very first impression from the tactility and the scent of the blue water. When the last sentence of the memory of Soon-Yi is spoken, the flying body arrives at the floor of the memory.



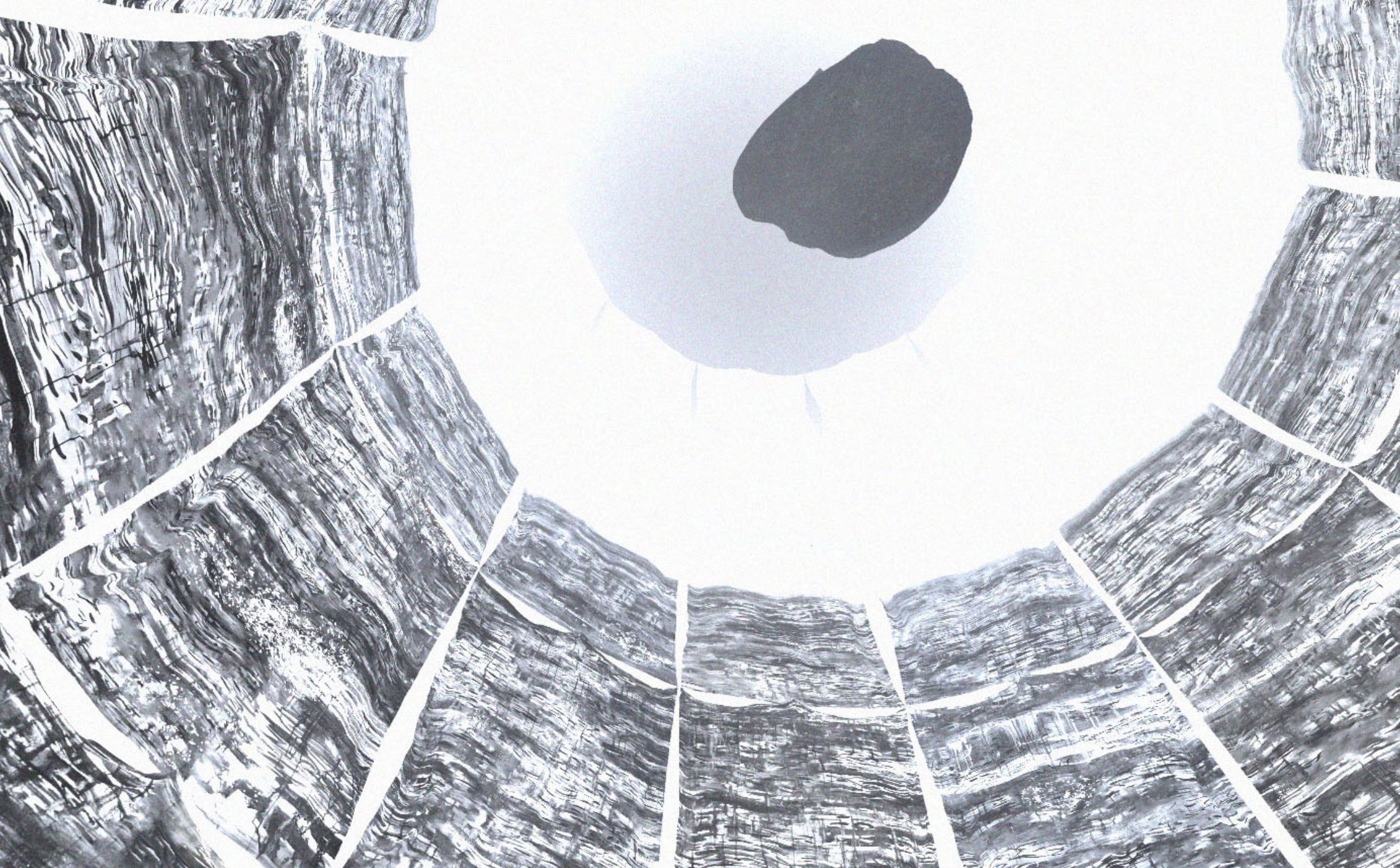
ON A TILTING FLOOR

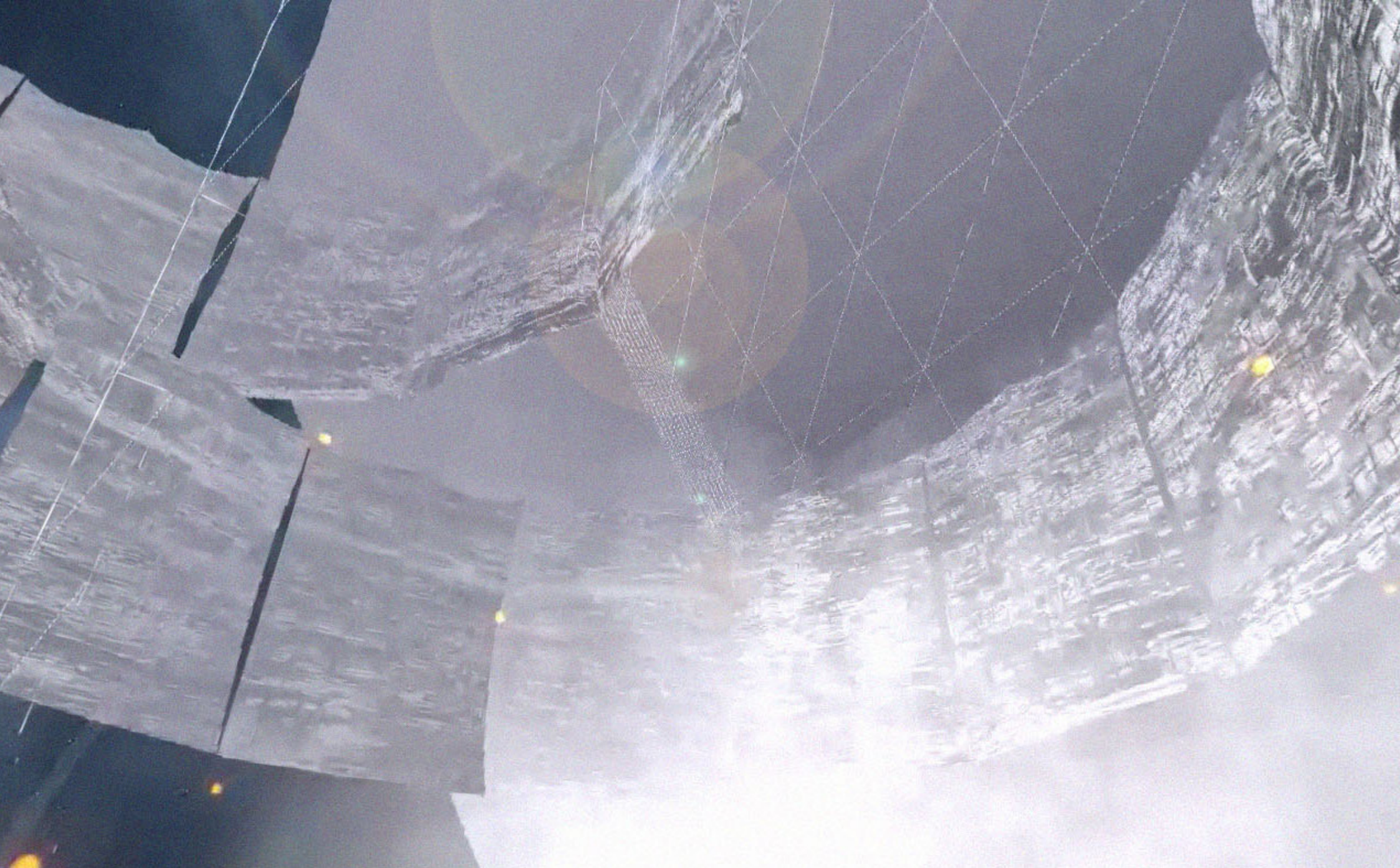
for my mother and grandmother





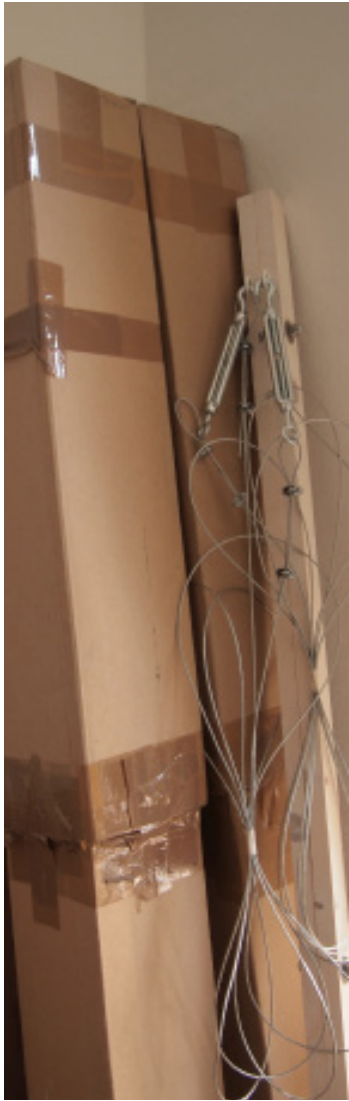




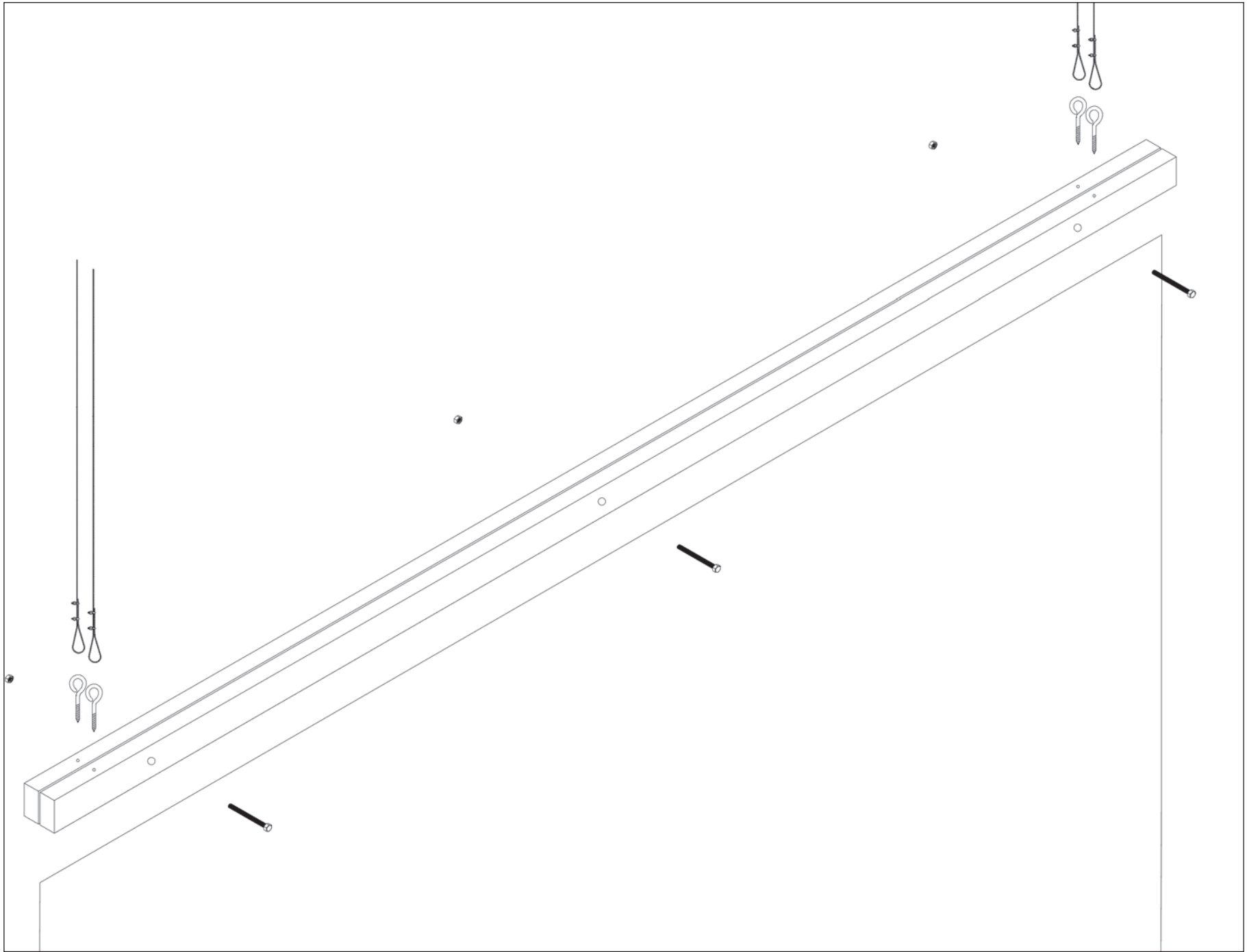


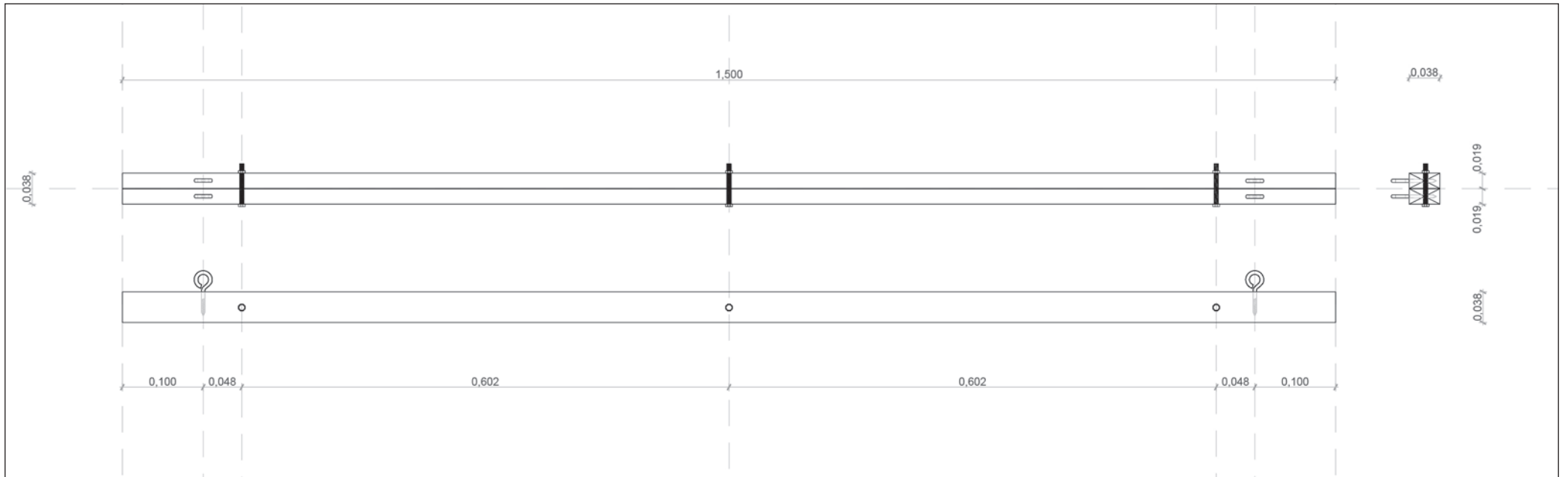
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	10 m	9.5 m	9 m	8.5 m	8 m	7.5 m	7 m	6.5 m	6 m	5.5 m	5 m	4.5 m	4 m	3.5 m	3 m	2.5 m	2 m	1.5 m	1 m	0.5 m	0 m

Two pieces of 10 meter high drawings (Digital)

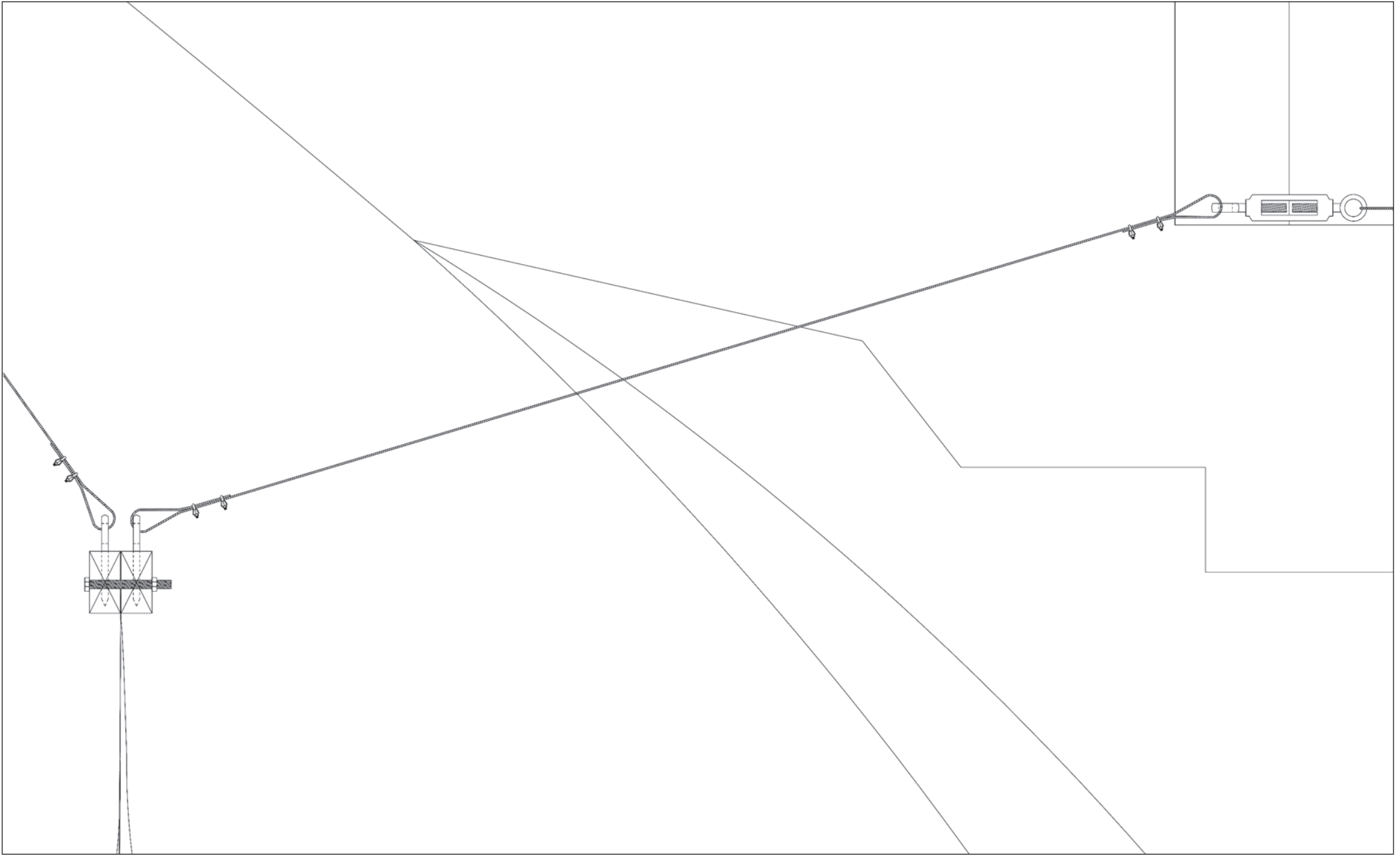


Two pieces of 10 meter high drawings and hanger test installation (Analogue)

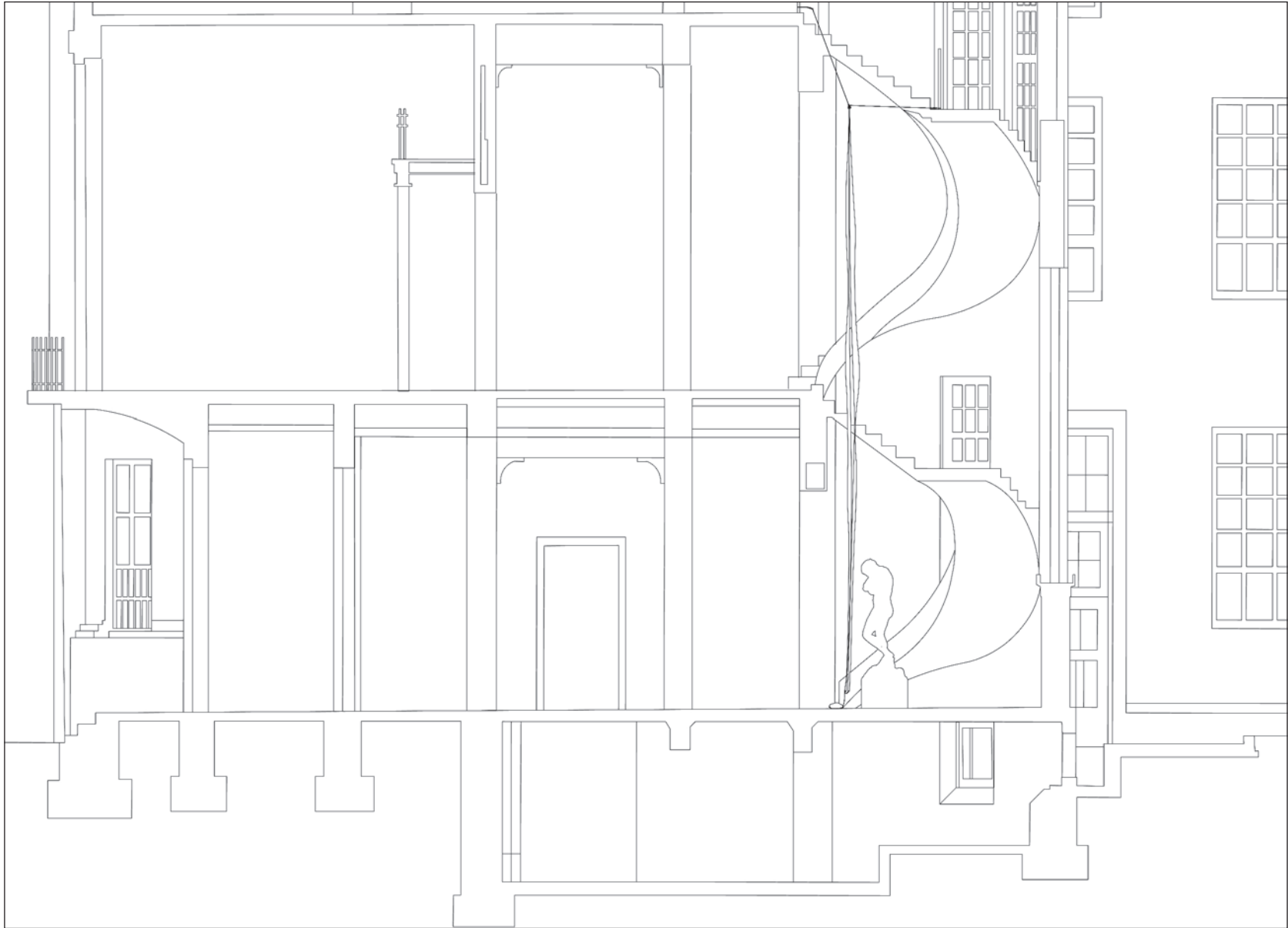




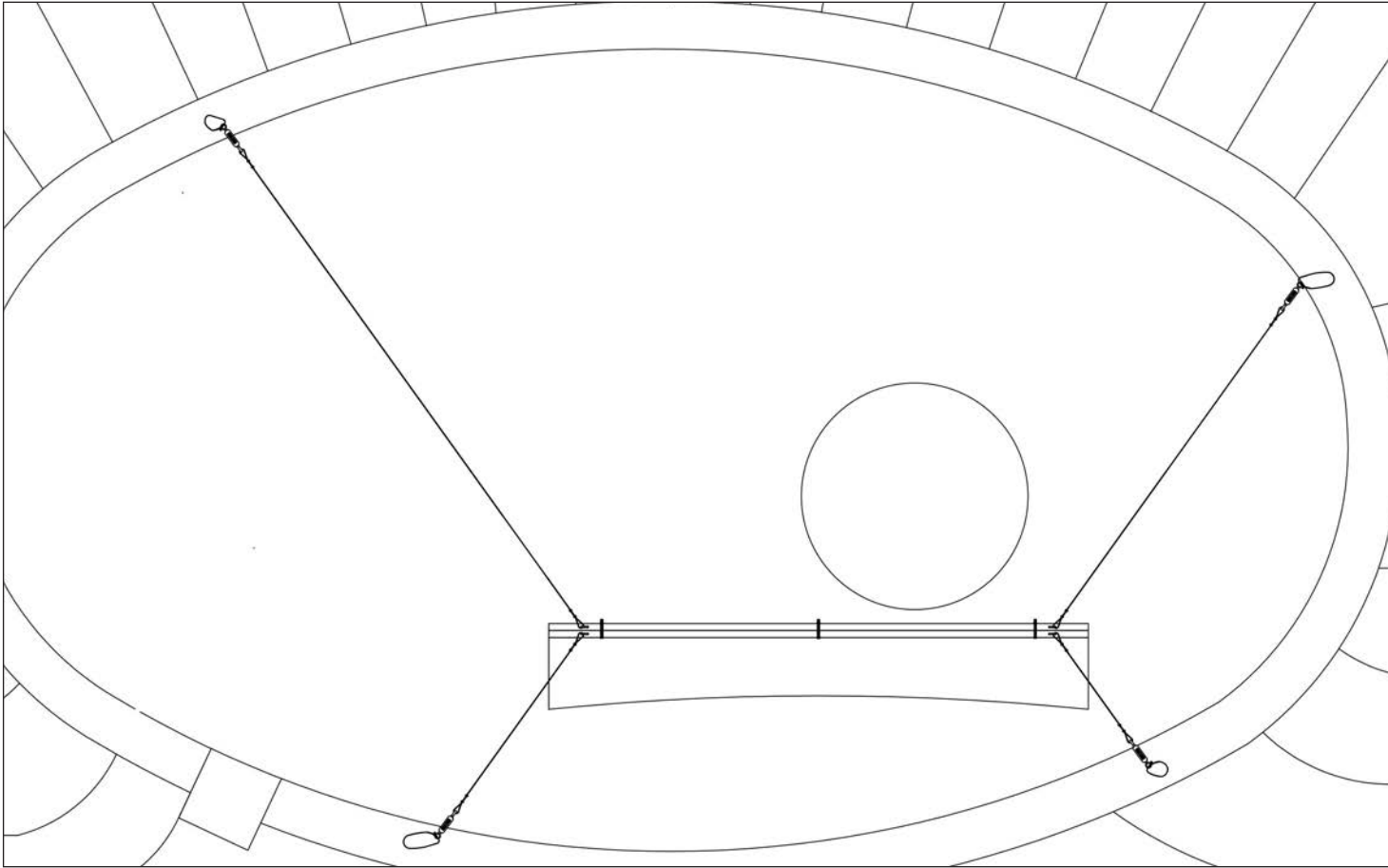
Hanger top/front/section 1:7



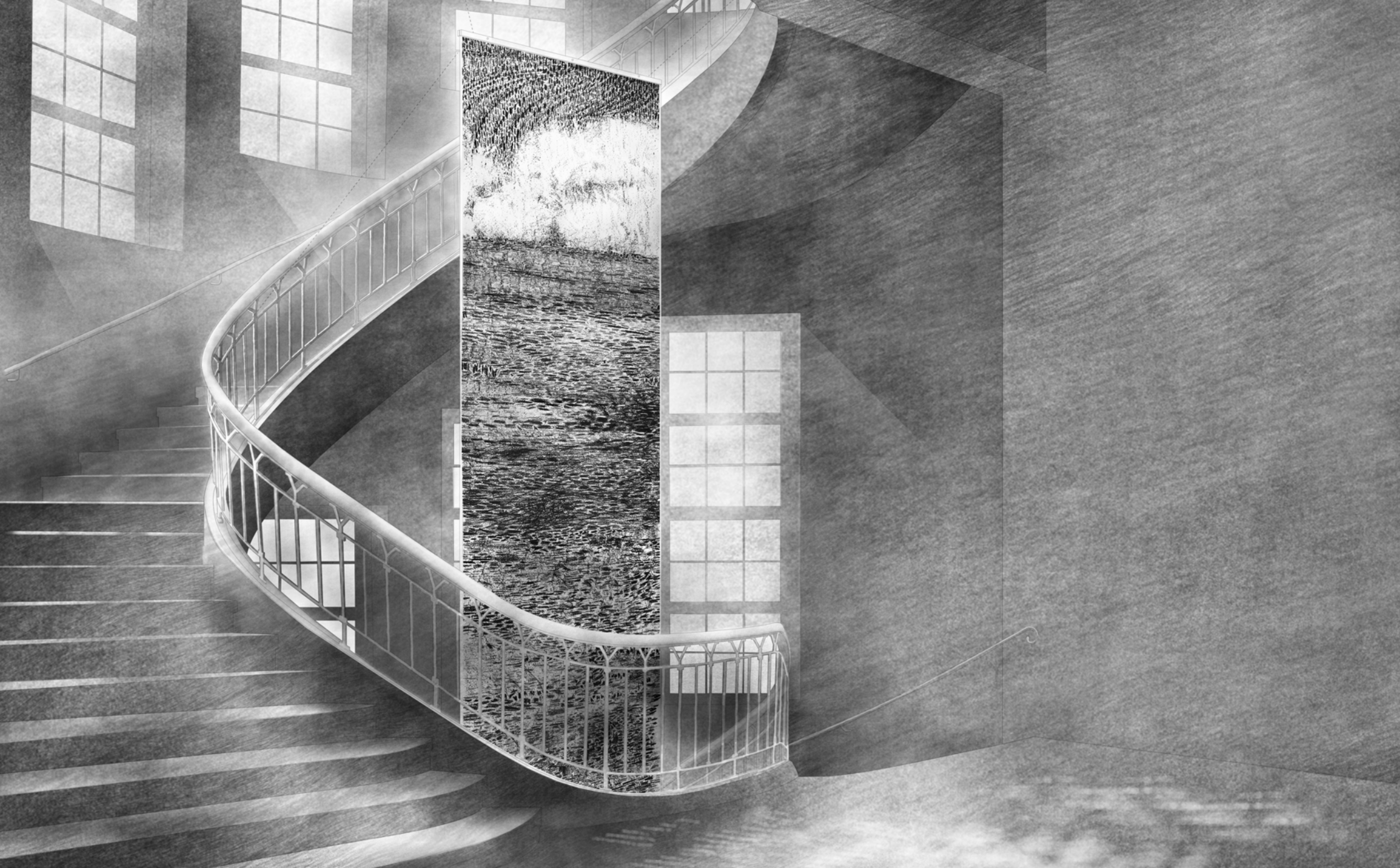




Hanger Installation Section 1:100

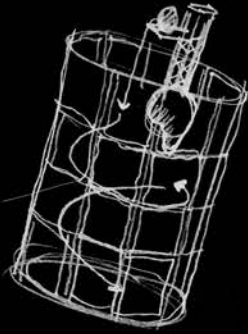


Hanger Installation Section 1:20

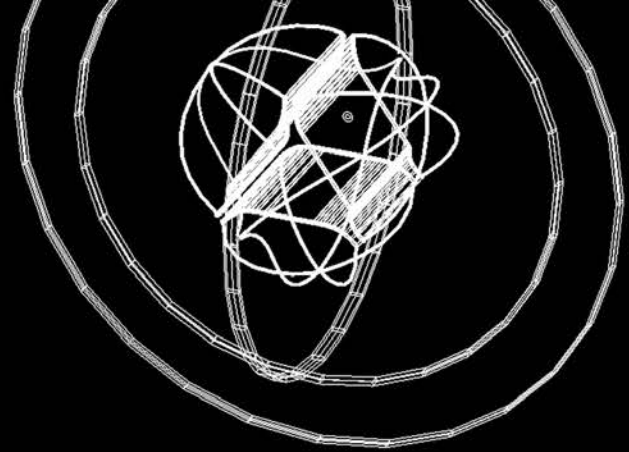


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JISU KIM



fly away
Curve



down
in the middle

$$x : y = a : b$$

PHYSICAL ENVIRONMENT : SERIES OF DRAWINGS

= VIRTUAL ENVIRONMENT : ROOM OF THE DOG

Manipulation (intention of making
control, roughness,
sophistication, elaborate, convincing,
guidance, gentleness, advise,
commanding, clumsiness, roughness,
rude, somebody mesmerized, fall of control,
guidance, gentleness, advise,
sophistication, elaborate, convincing,
warmness, persuasive, conincing,
wall-made, wall interlaved,
carefulness)



Handwritten notes at the bottom right corner, including the name 'JISU KIM' and some illegible scribbles.