

Final Major Project. 8000

① State of the Art & Literature Review

State of the Art

★ { ① Mode (Frame Work)

→ Apply the Frame work to related VR (360°) Works.

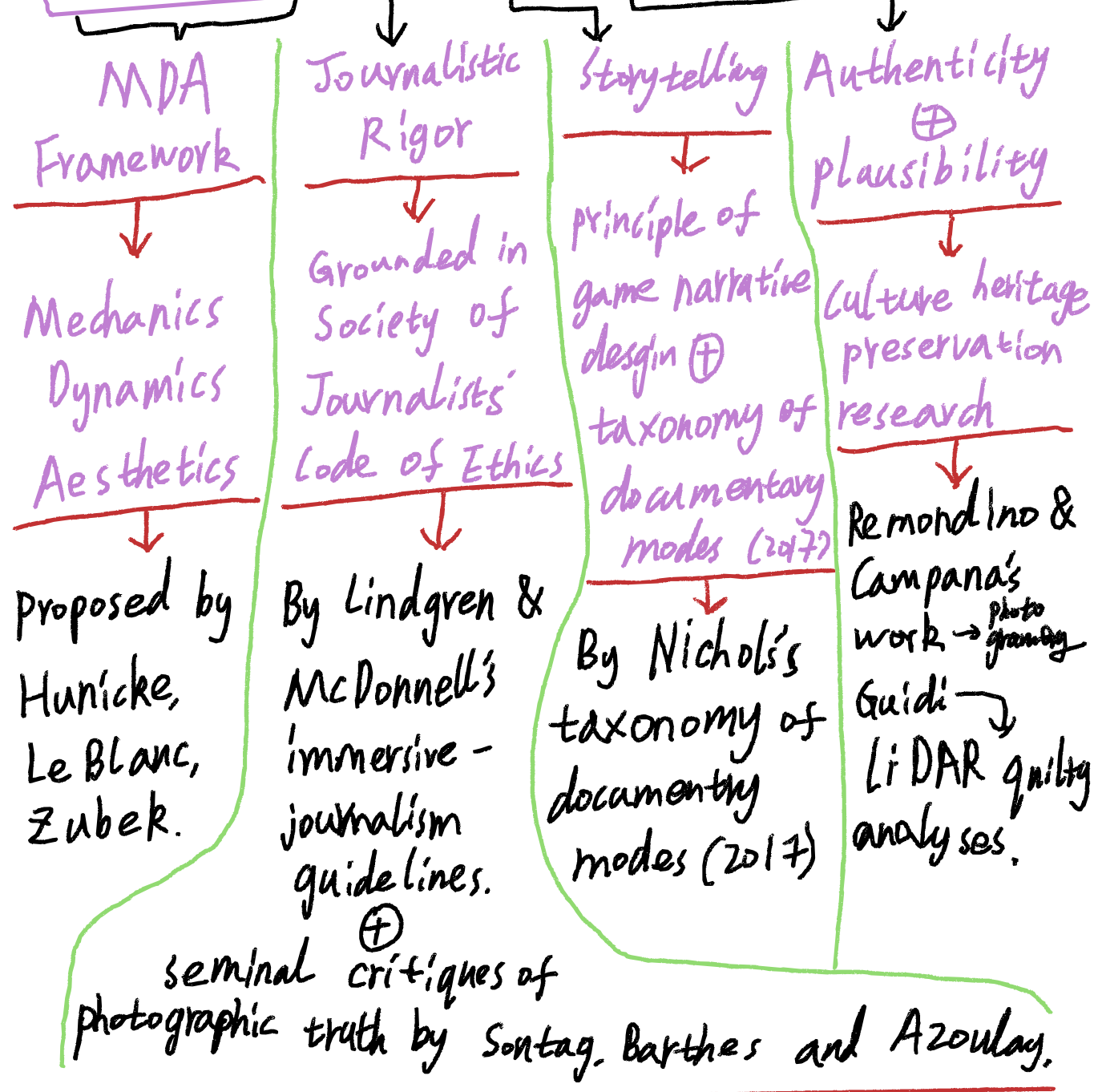
Theoretical and artistic references to XR history, media art, influence from other artists and how your work positions within the broader XR artistic discourse.

Frame work → M + D + A + J + S + A²

Define each pillar, cite its origins

- Lens 1: (M) Mechanics
- Lens 2: (D) Dynamics
- Lens 3: (A) Aesthetics
- Lens 4: (J) Journalistic Rigor
- Lens 5: (S) Storytelling (S)
- Lens 6: (A²) Authenticity & Plausibility

M + D + A + J + S + A²



seminal critiques of photographic truth by Sontag, Barthes and Azoulay.

A² → Notation is just a shorthand way to signal that this pillar covers two closely related "A" concepts → Authenticity

① Dual Focus → Plausibility

② Differentiate it from single "A" (Aesthetics pillar)

place illusion, Embodiment, Amusiveness are all fall under this pillar.

- concepts from immersive media science
 - Slater & Usoh's place illusion
- Embodiment → Slater & Sanchez Vives.
- Amusiveness → Lombard & Ditton

Assess the sensory and affective qualities that make viewers truly "feel there".

MDA Framework

→ By Hunicke, LeBlanc, Zubeck (2004)
Model for understanding and analyzing games.
The core idea:

Designer and player have opposite perspective,

Designer perspective:

works from inside out

creat Mechanics → combined with play input
→ generate Dynamics → Leads to desired Aesthetics.

player perspective

Experience game from outside in.

perceive the Aesthetics — result of the emergent Dynamics — Based on the underlying Mechanics.

① Mechanics (M)

Basic Building Block of the Game.

Rules, Algorithms, Data Structures...

Example:

The rules of chess (How pieces move)

Physical Engine in a racing game

Points System for scoring in a game.

② Dynamics (D)

Run time behaviour of the game that emerged from the interactions of the mechanics and the player input.

It is not designed but a result of the system in motion.

Example:

The strategy of "bluffing" from a poker game that emerges from emerges of hiding your cards and betting.

③ Aesthetics (A)

The emotional experiences a player has while emmersed in the game.

The feeling the game evokes.

Examples:

Sensation → The pleasure of a game's sound effects or haptic feedback.

Fantasy → The feeling of being in an imaginary world, like a hero on an epic quest.

Thesis Outline: Experimental / Art Category

① Text Editing

12 points, 1.5 spaces, include page numbers.
Word Count → 6000 – 8000 words
(Excluding appendices & bibliography)

② Title Page

A New Realism (Plausibility)? Exploring the Authenticity of Conflict Representation in 360 VR and photograph.

③ Abstract

A clear and concise summary of:
Research Question
Motivation behind my inquiry
Theoretical Framework
Summary of the practical project
key findings and conclusions.

④ Acknowledgements

Thank for scans / resources from Ukraine & anyone who supported my creative / research process.

⑤ Table of Contents / List of Figures

Reference Image

Main Body (6000 – 8000 words)

Part I – Theoretical Framework

Critical Inquiry (4000 – 4500)

① Introduction (300 – 500 words)

Introduce the central Research Question.
Briefly introduce the creative project as practice-based investigation.
Outline the structure of the report.

② Early Framework Introduction

In the Theoretical Framework chapter, lay out the full M+D+A+J+S+A² model. Define each pillar, cite its origins, and explain the adaptations.

By doing this, I list Framework & Methodology right after Introduction in the contents, so readers know you're equipping them with a lens I will use throughout.

③ Context: photograph, Truth, and Visual Authenticity

(Focus on J and A)

Historical overview of photography's role in documenting truth (e.g. Barthes, Sontag, Azoulay). Compare the painting and photograph.

Journalistic Rigor (J): add a mini-subsection on "Attribution & Agency" to evaluate how photo captions, scan credits, and anonymization uphold ethics. Discuss war photograph and the ethics of witnessing.

Authenticity & Plausibility (A²): add another subsection contrasting photographic markers of "truth" with VR markers.

Introduce the philosophical tension between objectivity and subjectivity in visual media.

④ Immersive, Presence, and Authenticity in XR

Define key immersive media concepts: presence, plausibility, embodiment, memory (e.g. Slater, Lombard).

Explain how VR shifts the paradigm from representational truth (photograph) to experiential truth.

Bring in case studies or XR artworks dealing with memory / conflict (e.g. clouds over Sidra, The Enemy, Aftermath VR).

⑤ Comparative Analysis: photograph VS. VR as Modes of Representation (Cross References)

still Image VS. Spatial Experience.

Viewers as Witness VS. Viewer as participant

Analyze how each medium shapes emotional engagement, move proximity, and narrative framing.

Introduce the notion of the virtual ruin – digitally reconstructed yet emotionally "felt."

Structure it explicitly around the remaining pillars:

① Mechanics – Fixed framing VS. free-look

② Dynamics – static sequencing VS. real-time cross fades

③ Storytelling – photo series beats VS. two act VR arc.

⑥ Conclusion of Part I: From Image to Immersion

Recap argument: VR doesn't replace photograph, but reframes how we engage with reality.

Suggesting it's a new evolution or alternative way of representing reality.

Set up Part II as I applied exploration of these ideas through Peace in Ruins.

VR Core Concepts:

① place Illusion (PI) (Ψ)

↳ By Slater and Usoh (1994)

↳ The sensation of "being there" in a virtual environment — even when you know you're physically elsewhere.

→ It's distinct from:

plausibility Illusion (Psi);

The sense that virtual events "could really happen."

Telepresence: [Immersion]

The more general feeling of being transported to another place.

Embodiment:

Feeling that your virtual body corresponds to your real one.

② Agency

In VR, it goes beyond simply having controls — it's the perceived capacity to effect meaningful change in the environment.

Agency is the sense that choosing to teleport, interact with objects or trigger events actually shapes your experience in consequential way.

key factor: Responsive Interactions, clear feedback loops, meaningful choices.

Measurement: self-report scales or behavioural logs.

③ Sensory Fidelity

It captures how faithfully the system multisensory cues — visual (resolution, frame rate), auditory (spatial sound accuracy), and, if available, haptic (touch feedback)

Key Factors: High Resolution textures, accurate 3D audio modeling, realistic haptic feedback.

Measurement: objective specs (pixels per eye, latency, audio channel counts).

④ Co-presence / Social Presence

In multi-user VR, it measures the extent of which you feel "with others" in the same environment.

It depends on realistic avatar behavior, eye-contact cues, shared attention and synchronized interactions.

After the framework locked in:

Move from "what" we'll measure to "how" we'll measure it and "where" we'll apply it.

- ① Describe rubric (Questionnaire)
- ② Detail case selection criteria
which 360° video or photograph essays
why these exemplars.
- ③ Pilot the rubric.
- ④ Full Case Study Analyses.

For each selected work, walk through
Lens 1 — Lens 4

Summarize each case in a short write
up that highlights key scores and insight.

- ⑤ Comparative Matrix & Discussion,
side by side comparison.

Discuss patterns, trade-offs and
surprises ——— where VR outperforms
photograph and vice versa.

- ⑥ Synthesis & Conclusions

Reflect on what the case studies reveal
about the research question.

Then tie back to my practice-based
project (Peace in Ruins) and how it embodies
or challenges these insights.

Outline #2

① Introduction

② Framework & Methodology

six lens model and self-assessment rubric

Explain { which 360° video or photograph
why these exemplars.

③ Application case studies — State of the Art.

Walk through selected works one by one.

④ Comparative Analysis

Synthesize the rubric across all work.

Tabulate or mention where VR outperform photograph and vice versa.

Discuss the patterns / trade off in presence, authenticity, ethics and narrative that emerge.

⑤ Back to photograph & the politics of Truth.

Survey the major debates and historic examples (Barthes, Sontag, Hilliard, AI hoaxes)

Back to the threat of AI, Manipulation, Black and White Film Manipulation etc.

Cover the comparative Analysis of VR and photograph → State that although these work can both resemble truth, but the threat is still closer than we thought.

Tie back to research question: "Can VR offer a more authentic representation of conflict than photograph?"

⑥ Conclusion Part I:

Summarize what the state of art and comparison have revealed.

Set up Part II (Peace in Ruins practice) as the next, applied test of those insights

Works To be Analyzed

State of Art

Virtual Reality

① After Math VR Euromaidan.

A VR documentary placing viewers in Kyiv's Maidan square after 2014 protest.

② Civil War 1964

A virtual Reality Experience place users in the midst of the American Civil War.

③ Home After War

A VR using photogrammetry to recreate a civilian home impacted by IEDs.

④ Clouds Over Sidra (2015)

A Landmark VR documentary.

Tells a story of a 12 years old Syrian refugee named Sidra, who lives in Zaatari refugee camp in Jordan.

photography

① photojournalism Behind the Scenes

Ruben Salvadori (2018)

A Meta-commentary on ethics and practice of photojournalism.

Raises questions about objectivity, the relationship between photographers and video journalists

② The Enclave Incoming

User Infrared photograph to capture war and refugee movements. [False Colour]

③ The Fall of Saddam Hussein - Iraq

Eddy Van Wessel (2003-2014)

Documents the chaos, defiance, and human cost of the American-led invasion of Iraq from 2003 to 2014.

④ Past Continuous

Gohar Dashti

Portraying civilians living ordinary lives amid warprops from the Iran - Iraq conflict.

⑤ The Falling soldier

Robert Capa

Taken during the Spanish Civil War, captures a soldier at the moment he is presumably shot and falls backward.

Selected Work:

Photograph → ① Ruben Salvadori

② Robert Capa

③ Eddy Van Wessel - Syria

④ Richard Moss - The Enclave

Virtual Reality → ① Aftermath VR Euromaidan

② Home After War

③ Clouds Over Sidra

④ Civil War 1864 A Virtual Reality Experience.