

<https://twitter.com/3Dgroovanstones/timelines/1133251628549>

Copy Code

# #immaterial May event

Curated Tweets by [@3Dgroovanstones](#)

Live tweeting of the im/material event in May 2019



**Rachel Opitz**

@RachelOpitz

[#immaterial](#) there is interest in immersive experiences. What are the problems we want to resolve? How can we use this interest, and a multi media approach, to address these problems? [#designplaydisrupt](#)

May 13, 2019



**Rachel Opitz**

@RachelOpitz

[#immaterial](#) let's develop immersive environments that let people revisit memories and explore new places. Play isn't about competing or gambling. It's about learning your environment, connecting, socialising. [#designplaydisrupt](#)

May 13, 2019



**Rachel Opitz**

@RachelOpitz

[#immaterial](#) how can we build things for [#VR](#) or [#AR](#) that are better in VR? Which things are better in VR? What needs the neck controller, the ability to look around?

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** how do we think about future impact and archiving of games and playful experiences that are digitally embedded?

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** how do we get beyond the proof of concept stage for creative digital play or experiences? We need to look at existing technologies and how they help people connect.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** the hardware needs to be more available or experiences need to become events to widen access.

May 13, 2019

**Rachel Opitz**


@RachelOpitz

**#immaterial** traditional theatre is **#VR**. Street theatre is **#AR**. **#theatre** had the answers.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

 [@RachelOpitz](#)  
**#immaterial** there is a huge difference between virtual space and virtual reality

May 13, 2019

**Rachel Opitz**[@RachelOpitz](#)

**#immaterial** As people we are good at navigating **#3D** spaces because we are good at mind mapping in **#3D**. This intersects with how we create and navigate our own narratives. We naturally feel at home in these virtual spaces.

May 13, 2019

**Rachel Opitz**[@RachelOpitz](#)

**#immaterial** What are the possibilities afforded by virtual space? Is there a role for intergenerational play? Or for wellbeing or mobility?

May 13, 2019

**Rachel Opitz**[@RachelOpitz](#)

**#immaterial** is **#VR** a stopgap to **#AR**?

May 13, 2019

**Rachel Opitz**[@RachelOpitz](#)

**#immaterial** creative practice gets us away from the cookie cutter approach. We also need to get in use generated content to

need to get in use generated content to create the need to be part of the experience.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** What is the role of cultural institutions in promoting more creative practice in designing Immersive Experiences and play? **#summerofgames**

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial**

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** content over hardware needs to happen for **#VR** and oddly this hasn't happened.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** As academics we have a responsibility to nudge traditional game practice, and to support people in practice who are doing interesting creative things. **#designplaydisrupt**

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** We don't yet have a way of sharing **#VR** expenses en masse. This is a block on adoption.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** it is expensive to do digital creative work. It's hard to get funding to do really experimental creative digital work. We need a YouTube approach to **#VR** where people with ideas can start to pioneer spaces and pioneer new ways to interact and tell stories.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** The potential is incredible to use **#VR** or **#AR** and **#digitalmedia** to do creative work. Because **#digitalmedia** is commercially successful, sometimes we are less creative because there are different scales of finance and tolerance for risk.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** are we at a point of total

transformation? Or do we revisited and experiment and shift existing practice a little?

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** because we have the technology to be a bit subversive, why not? We can use connecting the material and immaterial through play to do this **#designplaydisrupt**

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** bringing a game designer into a cultural space gives a new view on the audience. It's good to subvert the idea of audience. It's good to be a bit anarchic and subvert audience preconceptions.  
**#designplaydisrupt**

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** What is the interaction between storytelling and invitations to interact? What do designers of games bring to this?

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** how do we conceptualise

designing playful experiences for a spectator as well as a player? How do you respect the non - player but also invite people to join?  
[#designplaydisrupt](#)

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) if we are designing [#Immersive](#) play for public spaces, we have multiple audiences. There is the performative player and then other people in the space. Perhaps this is a bit like live sport.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) people come to spaces and institutions with a preconceived idea of what to do. With games, we can invite people to set aside these expectations. Sensitive integration of [#digitalhumanities](#) is key.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) it is hard to create a successful fused material immaterial project, in part because of cost, in part because of site specifics. How can game design help



## overcome this challenge?

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** you design a storyworld where people discover and interpret it. People will think they are having a unique experience, whether or not it is really unique.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** people are predisposed to connecting dots. They will bring in material and immaterial elements. This assembling allows people to create their own unique experiences through things like playful storytelling.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** can we use digital play to get people to reframe their experience of physical reality? **#AR** can nicely reframe reality in this way. If people are invited into a narrative world, they will bring in both digital and physical elements. Both intended ones and unintended.

May 13, 2019





**Rachel Opitz**

@RachelOpitz

**#immaterial** can you create fictional world strong enough to simultaneously support the live experience and the digital experience? How do we create this blurring?

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** What of an experience is physical and why? What is digital and why? Do we really understand the relation between the physical and digital experiences of the same game?

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** how do we create value in games in **#VR** or **#AR**? How do we create the experience of a lifetime? People value physical things more readily than digital things. How can we shift this?

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** we have to start thinking of games as events, not just something you download and play at home. They're a place

you go, they have physical components. The experience fuses the material and immaterial.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** we want to explore space as an artform in a digital space.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** On-boarding. What do you do to get to the digital experience? This is a physical material process. There is something lovely and ingesting about building stories and concepts out of multiple media. Mixed media draw on different forms of media, material and immaterial.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** how do we design physical and immaterial objects for games in **#VR**? Are we constrained by the idea of cookie cutters, repeatable assets?

May 13, 2019

**Rachel Opitz**



@RachelOpitz

**#immaterial** technical limitations are good for encouraging creativity. They provide hubs around which people can gather.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** Lynne Love starts with a technology as a constraint. Simon Meek starts with an idea, and then moves to the media for best expressing it. Collaborations between these starts make great collaborations.

May 13, 2019

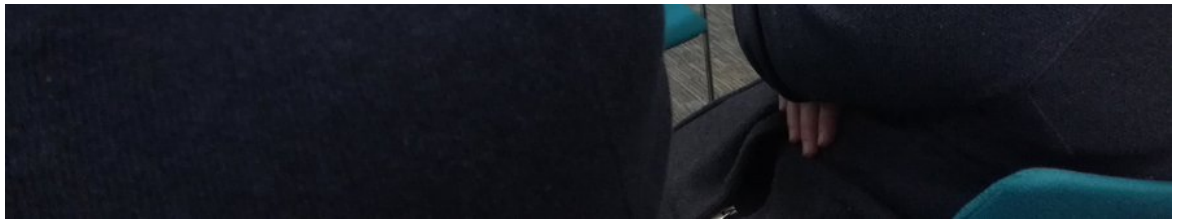


**Rachel Opitz**

@RachelOpitz

**#immaterial** The technology gives a spectrum of opportunities for roles and interactions. How do we explore this?





May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** What happens when people play and don't know they are playing?

May 13, 2019

**Gareth Beale**

@GCBeale

**#immaterial** Lynne Love is interested in how audiences can change modes of play while involved in immersive play. **#darkplay**

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** The content and the frame of the media defines the part the audience plays. In games the audience asks "what do you want me to do? What are we here to do?" in **#VR** the medium doesn't always tell you how active you need to be, if you will watch or participate.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** who or what is the audience in

games and playful experience? Mona Bodzog drives the player-audience. We need a term for this hybrid.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** Simon Meek argues that storytelling is immersion. Bad **#VR** is when you are hyperaware you are wearing the headset, and that overwhelms the story.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** Mona Bodzog argues immersive was never **#VR**. It's about the experience and not the technology.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** What is the atmosphere around the technology? When you put on the **#VR** headset you are going into one world and leaving another. With **#AR** you are not shutting off the border between those worlds, or from other people. You share a physical and digital space.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** What do we mean by Immersive? Is it necessarily limited to **#VR**? We seem to lean towards **#VR** but we should think more creatively. It's the hardware limiting our ability to cross over the immaterial/material boundary?

May 13, 2019



**Gareth Beale**

@GCBeale

**#immaterial** Simon Meek asks what the future of the director in **#VR** where we no longer control the camera angle.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** In **#VR** storytelling the audience or player takes more control and the director's role is changed. The strong authorial voice doesn't work as well.

May 13, 2019



**Rachel Opitz**

@RachelOpitz

**#immaterial** Simon Meek points out that our neck is an important controller in **#VR** but much less so in the physical world.

May 13, 2019



**Gareth Beale**

@GCBeale

[#immaterial](#) sandy louchart asks whether performance art and not games provide a model for the future of VR?

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) Sandy Louchart wants us to look at performance as an inspiration for [#VR](#) games and experiences.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) Sandy Louchart points out that increasing immersion should imply increasing interaction, but today interaction remains fairly poor and this limits or breaks immersion.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

[#immaterial](#) Lynne Love points out we draw on Hollywood in [#games](#) and [#VR](#) uses theme parks. We can explore further and not just reproduce the practices of other media.

May 13, 2019

**Gareth Beale**





@GCBeale

@AbertayUni for the second event in the RSE #immaterial network. This time we are looking at #play in Immaterial Worlds. Can't wait to get started! @news\_RSE



May 13, 2019



Rachel Opitz

@RachelOpitz

#immaterial Simon Meek says we get hung up on the hardware and the gimmick. We need to look past this and not be limited by the medium. It presents a new way of doing things and we need to explore new ways to do things. We need to exploit the potential depth of the medium.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** Lynne Love on bridging the physical and the digital through games, and play on the everyday.

May 13, 2019

**Rachel Opitz**

@RachelOpitz

**#immaterial** Simon Meeks on not recreating things as they are with technology, but using it to allow us to express emotions.

May 13, 2019