DIEGO'S IDEA

Draft 1.0

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UNDERSTAND EVEN MORE ABOUT US

In modern society, we have an array of mediums that enable artist the ability to create meaningful experiences for people. These experiences can be created through music, art, literature, games, and theater. These mediums have always been influenced by the way an individual views the artist's vision, and in a way, people have always played a role in what the experience becomes, albeit a small one. The end product of an artist's vision, the experience, has always prominently been a one-sided conversation, where the artist conveys their idea to the audience and the audience has little input. This one-sided conversation has been prominent from the very beginning of human history due to the simple fact that artists were never able to communicate a vision on an individual basis.

This is why I have always believed that games were the medium where an artists' vision can be expressed to its fully magnitude. Not taking anything away from music, art, literature, and theatre, but games have the ability to create more meaningful, immersive experiences by processing user input, and using a combination of art, music, literature, and theatre in their worlds. Although taking in user input may be viewed nonchalantly as something to overlook, it represented a significant shift in how experiences were formulated. For the first time, an artists' vision could take the individual more into account. This meant that individuals were not forced to just oversee an artist's vision, but were active participants in the vision's manifestation.

Although games have had massive success in recent history, it seems that people are overlooking an important issue that is holding games back from even greater experiences. Games, and in turn computers, are dynamic, meaning they are continuously running (assuming voltage is supplied) and are constantly changing states. This dynamic nature is directly contrasting the way the artist's vision is being supplied to the game. This contrast is obvious when storytelling is integrated into games, and can be seen by the limitless filler quests that create the illusion that the story is taking everything that the individual is doing into account to the artist's vision. Then the question arises, is there a way to communicate an artist's vision, in this case a story, in a dynamic fashion?

Unfortunately, the answer is not yet. But, say if there existed a system that did generate stories dynamically, why can't this generation process then create dynamic sub-paths for us based upon more than just keyboard, mouse, and button events? Sure, we finally conveyed stories in a dynamic fashion, but who says that these stories will be any good, and in this case, we need to obtain a better grasp of the individual. If we can generate an artist's vision dynamically and use more precise data related to the individual besides processing hardware events, then maybe we can produce the ultimate experience besides life, and in turn understand even more about us.

ABSTRACT CONCEPT

Problem: Artist's vision can't be communicated in dynamic fashion.

Solutions:

1. Procedural Artist (Let Machine Generate Ideas From Real Artist)
2. (Optional) We Must Learn To Generate Stories Specific To Individual (Diego's Behavior, Feelings, etc)
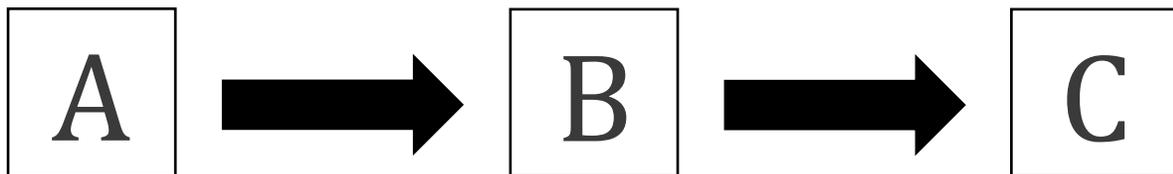
A -> Understanding "Diego" (Dynamic)

- Behaviors, Feelings, Personality, ... and more

B -> Games (Procedural Story & more)

C -> Experience (End Result)

D -> Media (Staged Story)

"Diego's Idea" (take user data and create lasting experience)

$$A \Rightarrow B \Rightarrow C$$

"Media's Idea" (Create staged, concrete steps and create lasting experience)

$$D \Rightarrow C$$