

**Virtual Environments as a Medium of
Communication and Information Delivery on the
Internet**

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1997

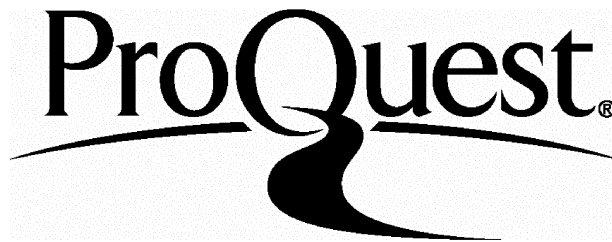
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Abstract

Virtual environments are seen as the next communication metaphor, whether on the desktop or in a distributed fashion - it promises to expand our ability to interact, communicate and deliver information with the surrounding digital world.

The multidimensional information character of the Internet fosters the use of virtual environments as a natural interface. The main aim of this thesis is to examine whether virtual environments are effective as a medium of communication and information delivery on the Internet. Existing virtual environments on the Internet were reviewed and then a virtual environment model was created for a financial institution for use on the Internet. This model was analysed and examined together with a textual model through a survey. The results have shown that virtual environments are effective as a medium of communication and information delivery on the Internet, not only in isolation but also in comparison with text-based sites.

I would like to thank Nick Dalton for his encouragement, and all the staff at Digital Portfolios and M P & Associates for their support.

जय, वाली अंगद, मम्मी, पापा, जौली, खुश, अंगु
और सुशमा को बहुत बहुत धन्यवाद ।

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Chapter 1

Introduction

Man over the centuries has evolved ways of communicating with each other across the physical and geographical boundaries but nothing has created as much excitement as virtual reality. The very notion of communication and information delivery by creating “worlds” simulating “real” worlds has taken us by surprise. “Virtual environments displays potentially provide a new communication medium for human - machine interaction.” They may not only prove inexpensive and convenient but more efficient than the former traditional media. Infact the totally boundary-less additions of “visual, auditory and haptic interaction modes” (17 Ellis) to virtual environments means a totally new concept of communication and information delivery.

A sporadic growth of VE sites on the Internet has already been experienced. Human intuition tells us that virtual environments (VE) is going to be not only an effective but one of the most popular means of communication in the future. It is through Internet, the most common platform, that VE is going to enter households and offices to enable the masses to communicate and interact with their offices, shopping centres and banks.

It is the purpose of this thesis to examine whether Virtual environments are an effective medium of communication and information delivery on the Internet.

In this introductory chapter terms of virtual reality and cyberspace are going to be introduced which will be followed by different interpretations of Virtual reality. The explanations of various terms concludes with defining virtual environments, communication and information delivery in the context of this study.

The second chapter reviews Internet as a medium communication and information delivery, why virtual environments are needed on the Internet today and how Internet is developing to incorporate the growing demands for bettering its existing textual medium. Interface Design will also be looked at it has a significant role in governing the effectiveness of any kind of environment on the Internet. Present applications of

VE on the Internet will be examined as tools of information delivery and communication.

To put the argument to test, in chapter three, a methodology will be drawn to construct a virtual environment for a financial institution and then test its effectiveness on the Internet not just in isolation but also in comparison to an existing textual environment. During the course of this section a programming language will be chosen which will fulfil all the design and technical requirements for creating virtual environment on the Internet. This will be followed by discussing the limitations of the VE model.

In chapter four the VE model will be tested on the Internet together with a textual site through a survey. The results of various parts of the survey will be analysed and discussed to demonstrate the effectiveness of the VE model as a medium of communication and information delivery between the user and the organisation. This will be followed by examining the limitations of the survey. The conclusions in chapter five are followed by suggestions for further research.

The conceptual argument of Virtual Reality

On a general level virtual reality or virtual environments are concerned with simulation, where a feeling is created through a set of stimuli that "one is elsewhere." "A distinguishing feature of all virtual realities is that they are highly interactive, responding to the user's input in ways that are designed to give him or her a feeling of control over the environment. Users are provided with a point of view, which enhances feelings of control and of being in the environment."(189, Newby) On a philosophical level virtual environments are symbolic of real environments which leads us to the aspect of perception in this science. Heim quotes Emmanuel Kant to explain this notion "The categories of the understanding along with the forms of intuition (space and time) mould the chaotic givens of perception, forging an intelligible, communicable structure of experience."(28, Heim)

Another important aspect in the context of this study is that of interaction and communication: textual environments like HTML documents on the Internet or word

processors on desktop give the user no choice of changing his or her point of view in the environment. In addition to this drawback, responses to input are not immediate, and the only interaction the user has, is to give a command rather than a degree of control of manipulating the environment. The difference between textual and virtual environments is not only that of two dimensional and “three-dimensional, 360-degree, colour landscape” (Heim) but that of varying degrees of interaction and manipulation.

What does virtual reality mean? “Phrases are used synonymously - cyberia, virtual space, virtual environments, cyberspace, dataspace, the digital domain, the electronic realm, the information sphere” (123, Woolley) whatever the term used, virtual environments “give users the illusion of displacement to another location” (17, Ellis) thus communicating and delivering information about another world which may or may not exist in reality.

Discussion on virtual reality cannot be complete without mentioning the term “cyberspace”. It was first coined by William Gibson in his groundbreaking novel *Neuromancer* - where he described it as a “consensual hallucination” (Gibson) - “the point at which media (flow) together and surround us. Its the ultimate extension of exclusion of daily life. With cyberspace as I describe it you can literally wrap yourself in media and yet not have to see whats really going on around you” (Gibson as quoted by Woolley; 122 Woolley) One of the most important examples of cyberspace is the Internet where millions of digital documents reside virtually in electronic networks. This man-made digital space is proving to be one of the most convenient means of communication which is not only inexpensive but also platform-free.

Interpretations of Virtual Environments

Michael Heim in the introductory chapters of *Metaphysics of virtual reality*, outlines several interpretations some of which are as follows: Simulation, which concerns with sharp images and computer graphics attaining a “high degree of realism”. Examples of simulations are landscapes produced on GE Aerospace “visionics” (Heim) equipment. These are done through texture mapping in real-time of photorealistic images which can be navigated through. The most important application of these are flight simulators.

Immersion is an important interpretation of VR, according to which VR means “sensory immersion in a virtual environment. Primarily these systems are head mounted displays and gloves oriented; “first popularised by Jaron Lanier’s VPL (virtual programming language) Inc. The HMD cuts off visual and audio sensations from the surrounding world and replaces them with computer-generated sensations. The body moves through artificial space using feedback gloves, foot treadmills, bicycle grips, or joysticks.”(Heim) Immersive technologies are most widely used in flight simulation.

Telepresence - is to be present somewhere remotely or virtually. “Virtual reality shades into telepresence when you are present from a distant location - present in the sense that you are aware of what’s going on, effective and accomplish tasks by observing, reaching grabbing and moving objects with your own hands as though they were close up.” (Heim) A very recent example of telepresence was its use on Rover Pathfinder on Mars through which scientists at NASA were virtually and remotely present on Mars.

Full-body immersion is step ahead of immersion, where human and computer takes place without covering the body. “The burden of input rests with the computer, and the body’s free movements become text for computer to read. Cameras follow the user’s body, and computers synthesize the user’s movements with the artificial environment.” (Heim)

Networked Communications - is one of the most commonly used Virtual realities. The interpretation arises from the ability of computers to be hooked on to networks, "VR seems a natural candidate for a new communications medium. In this view, a virtual world is as much a shared construct as a telephone is. Virtual worlds, then can evoke unprecedented ways of sharing, what Lanier calls "post-symbolic communication." (Heim)

Scope and limitations

Interpretation of VR in the context of this study is not going to be concerned with head mounted displays, datagloves, robots and other input and output devices, but will concentrate on VR techniques of three dimensional interactive displays.

Communication in the context of this study will mean sending and receiving information through e-mail, electronic forms and applications on the Internet and not internet phone, or avatar-to-avatar chat.

Information Delivery will mean providing information via Internet for example on products and services of an organisation.

Chapter 2

In the second chapter, Internet will be reviewed as a medium of communication and information delivery, why virtual environments are needed on the Internet today and how Internet is developing to incorporate the growing demands for bettering its existing textual medium. Interface Design will also be looked at as it has an important role in governing the effectiveness of any kind of environment on the Internet. Present applications of VE on the Internet will be examined as tools of information delivery and communication. As not much academic research has taken place in this field thus traditional sources as well as Internet has been used as sources of information.

Internet as a medium of Communication and information delivery runs parallel to the traditional, often cumbersome media. The users are not constrained to just text only information systems but have more choices for viewing and selecting information. The Internet's system of hypertext gives users a high degree of selectivity, and hypermedia opens up many options of new kinds of input for users. Users can access information, text and graphics, using the Internet. However it lacks dynamic and visual interaction between the user and the application, thus there is room for improvement.

Need for virtual environments on the Internet

Virtual environments are seen as the next communication metaphor, whether on the desktop or in a distributed fashion - it promises to expand our ability to interact, communicate and deliver information with the surrounding digital world.

The multidimensional information character of the world wide web fosters the use of VE as a natural interface. "Existing HTML based pages cannot adequately convey the web's topology - cyberspace that knows no boundaries" (16, Vacca) VE features have the potential for enriching communication, information and interaction on the Internet. This has been realised by Internet corporate houses - "One of the big things that is happening to the Net is that its becoming a vehicle for media. 3D worlds and virtual

environments are part of that and we are doing all we can to move those standards forwards,” says the Internet product manager at Microsoft UK. (2, Online -Guardian)

Design as a factor governing communications and information delivery in virtual environments

Well executed virtual environments should provide “ a sense of having had a life experience” (65 Helsel Roth) and to accomplish this, design is of prime importance so that the VE “are rich in concepts, (271-276 Henderson Galper Copes) that are realistic in content and in their portrayal of physical and social environments, (1115 Henderson Galper) and that are interesting and entertaining to use.(Henderson)

Design of VE governs the presentation and representation of data and this issue is often neglected as new concepts and technologies for communicating information are developed. Design organises the presentation of textual, auditory and visual data creating an environment through which communication can take place. This communication could be for any purpose ranging from medicine to architecture. One of the largest section of VE sites on the Internet is in the entertainment and arts sector. Education is another sector with a large potential “whether it is serving up explorable anatomies for schoolkids or establishing a virtual university with a global catchment area.” (2, Online-Guardian)

Present Applications of VE on the Internet

This section examines VE sites on the Internet which are mediums of information delivery and communication. The list is representative but not exhaustive of all VE sites on the Internet.

CAVEview

CAVEview (Cave Automatic Virtual Environment view) is an interactive tool for exploring virtual reality applications over the Internet via Web browsers. With CAVEview, virtual reality applications are inserted into hypertext documents. CAVEview operates like other external viewers by bringing data files over the

network. However, the transferred data is an application object file. The object file fully describes the environment, allowing the user to explore the scene for an unlimited amount of time.

Accessing application program files lets the user have control over the story. This is in sharp contrast to being able to upload and view animations in which the exploration of the scene is restricted to a fixed interval of a pre-recorded sequence, the animator would have to have more frames, increasing the size of the data file that must be transferred. CAVEview adds stereo, realism, interactivity, sound to viewing 3D objects in web browsers without the cost of large animation files.

Web browser give access to hypertext documents on the internet, most of which contain primarily text and inline images. However some documents contain high resolution images, audio clips, animations and video sequences. The web browsers present these documents by invoking an external viewer, such as xv, ghost view, or mpeg. Web browser serve as an interface to viewer by locating retrieving and storing the data and calling the viewer with the appropriate arguments. Viewers have specific control functionality that allows the user to modify or change the viewing parameters of an image, animation or sound. The user may be able to change colour size or crop an image, replay an animation at different speeds, or view the animation backward.

Recently the web browser added forms support, which allows the users to input parameters and to receive back information reflecting those choices. "A user may request an image of the US weather system designed to his or her own specification. CAVEview expands this kind of user driven data and information gathering system to three dimensional computer graphics and virtual reality by presenting interactive CAVE applications within the web browser's HTML documents." (100 Vacca)

The CAVE

The CAVE (Cave Automatic Virtual Environment) is a virtual reality environment designed and implemented at the Electronic Visualisation Laboratory at the University of Illinois at Chicago. The CAVE is a surround screen, surround sound, projection based virtual reality environment system. The actual environments is 10x10x10 foot

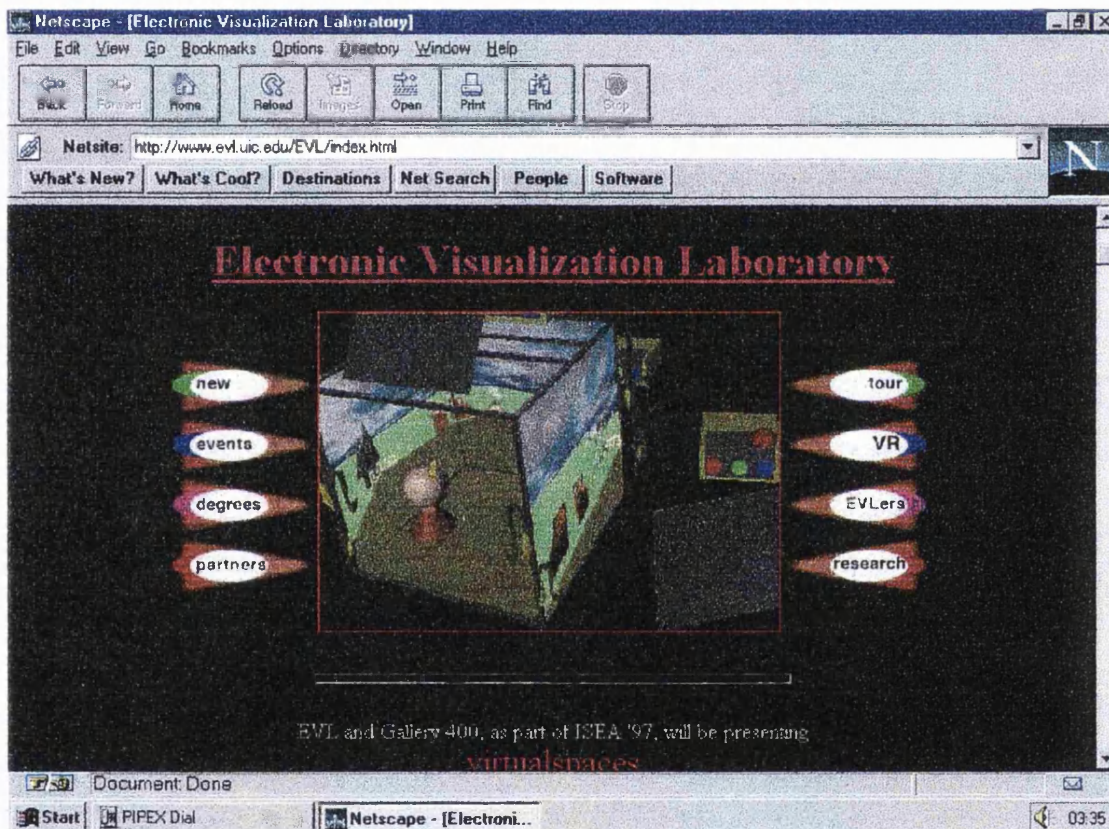


Fig 2.1: The CAVE

(Source: www.ncsa.uiuc.edu/evl/html/CAVE.html)

cube, where images are rear projected in stereo on two or three walls, and down projected onto the floor. The viewer explores a virtual world by moving around inside the cube and grabbing objects by the wand, the CAVE input device. In the CAVE high resolution stereoscopic images are generated by a Silicon Graphics workstation or multiple workstations and are rear projected onto several walls and there projected onto the floor. Several people can be in a CAVE simultaneously, all wearing stereo glasses. One person is tracked, and as he or she moves in the CAVE, the correct perspective and stereo projections of the environment are updated to match the person's viewpoint. "The rest of the participants are passive viewers, as though watching a 3D movie." (99, Vacca)

Surrogate Travel

This area describes several ways to use a computer generated environment (virtual reality) with the web browsers. Two approaches are taken. The first is to allow the user to interact with a virtual environment displayed as part of the web browser's document, an inline image. The second is to create an independent process with which a user can have high bandwidth interaction(real-time manipulations which can drive the web browsers remotely).

Inline Graphics Surrogate Travel

Using the inline graphics method of surrogate travel, the user is presented with a graphic that visualises a first person point of view (POV) in the middle of a web browser page. In addition to the graphic, the page contains buttons that allow the user to control movement through the space in a virtual manner. When a button is selected, the user moves through the space and the graphic is updated.

In the initial version of this experiment, each scene was hard coded into a separate HTML page. Subsequently, a more extensive version (allowing more complete travel through the room) was developed and called the virtual corridor. In this version the user's movement commands interact with a CGI-bin command that computes the correct image to use and automatically provides the linking.

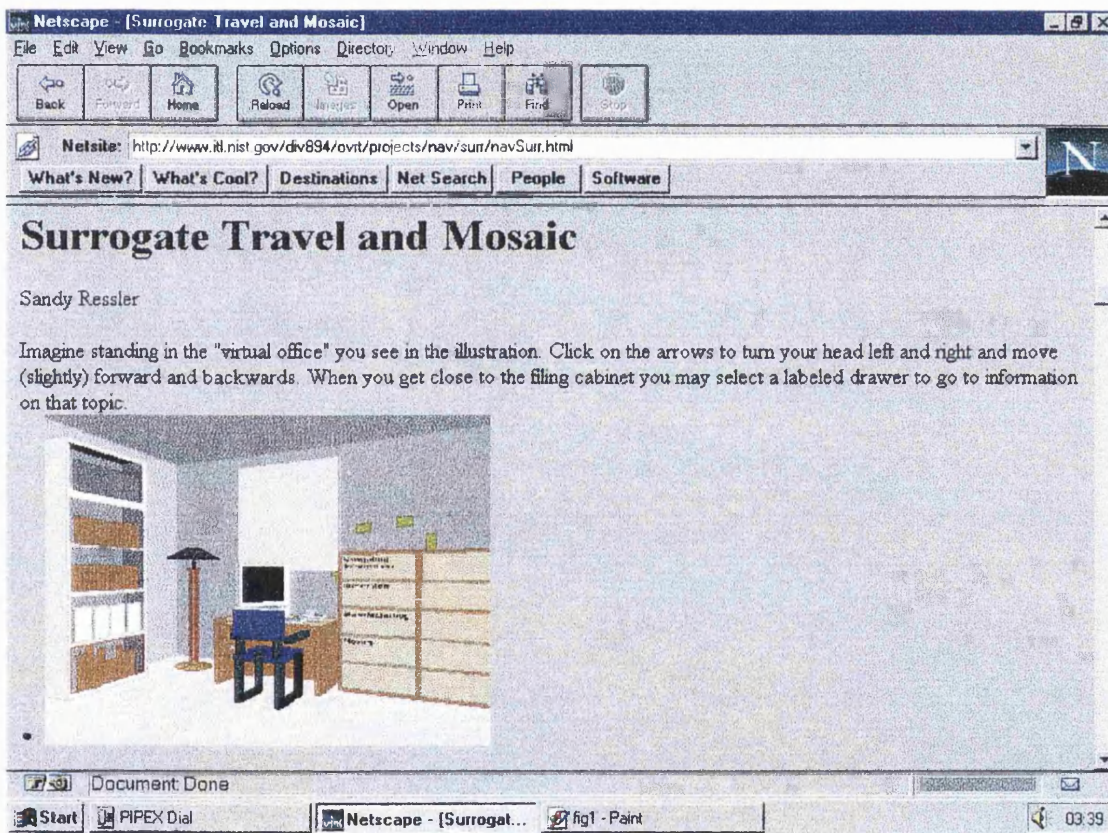


Fig 2.2: Inline Image Surrogate Travel

(Source: www.itl.nist.gov/div894/ovrt/projects/nav/surr/navSurr.html)

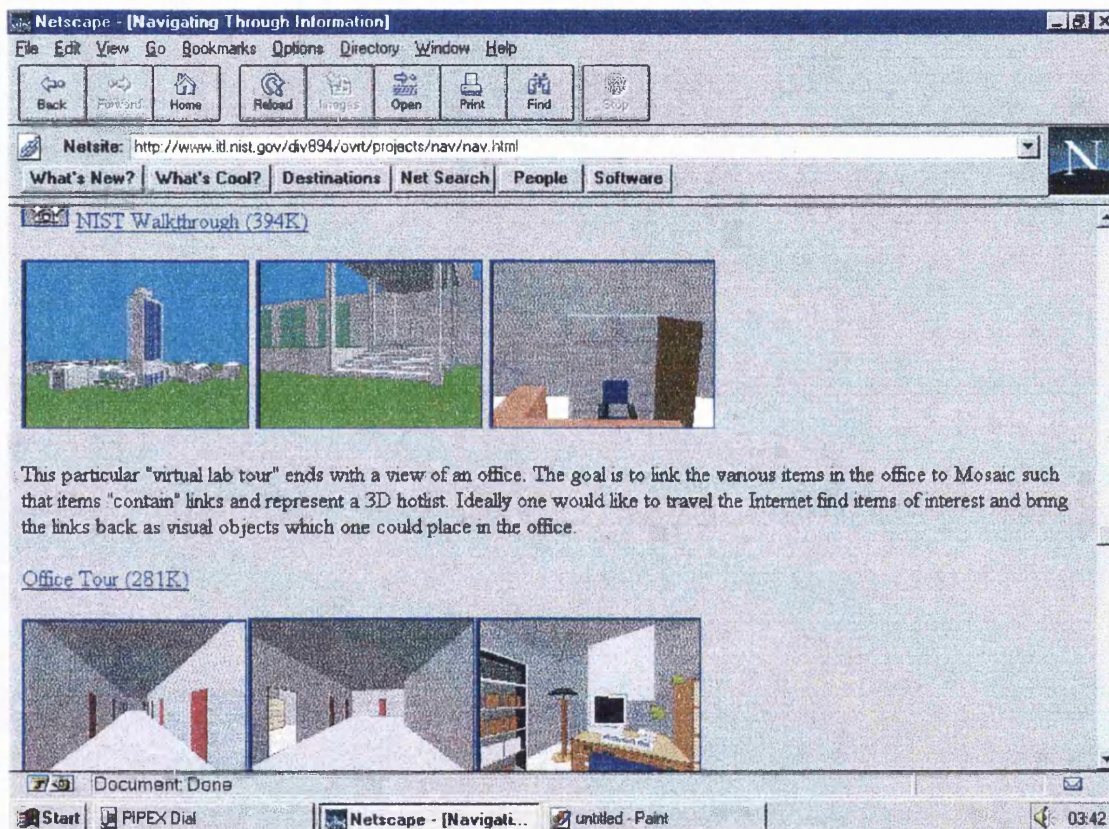


Fig 2.3: External Graphics Surrogate Travel

(Source: www.itl.nist.gov/div894/ovrt/projects/nav/nav.html)

External Graphics Surrogate Travel

Using this technique of surrogate, the user is presented with a completely separate application. This application drives the Web browsers via remote control. The principle advantage is that the user is able to manipulate and communicate in a 3D environment in real time, using all of the resources and performance of the graphics workstation and independently of the network bandwidth. The disadvantage is the loose coupling of the separate application with the Web browser and the need for a separate user interface.

The existing test application is a modification of the SceneViewer, the Open Inventor application provided by Silicon Graphics. The Scene Viewer program was modified to interpret object labels that are URLs. The URL is sent to a script that generates the appropriate UNIX signal, causing the web browser to go to the URL in the label.

Immersive Technologies

NCSA tries to provide a variety of VR technology to give users the opportunity to experiment with various immersive modalities. "NCSA is collaborating with the Electronic Visualisation Lab (EVL) at the UIC to create a CAVE at NCSA to develop both an emulation interface and an Explorer module interface for the CAVE."

(http://www.ncsa.uiuc.edu/Viz/VR/vr_homepage.html)

Emerging Technologies

Since VR Internet technology is very scarce and lab time is at a premium, NCSA hopes that by allowing much of the developed to be taken off-line, the VR labs will have a higher rate of being used for experiencing and experimenting with virtual environments on the Internet. "Of course, occasionally development must take place in the lab. Testing the stereo algorithms of a program, for instance is best done by wearing the equipment instead of passing off an interactive game screen as real VR."

(http://www.ncsa.uiuc.edu/Viz/VR/vr_homepage.html) Additionally this will be useful in

situations when a group of people are writing and testing code during the same time frame, as in a classroom or training environment.

The Diaspar Virtual Reality Network

Founded in 1991 by David Mitchell the purpose of the Diaspar virtual reality network is to provide quality “VR Edutainment (or educational entertainment on the Internet)” (121 Vacca) on the Internet. Education should be fun, and the best way to learn is by sharing information, products and services with others on the Internet.

Diaspar is an experimental system focused on “learning by doing. This means that it is not focused on projects with specific completion dates of finite goals but rather on evolving exploration and growth. Today the network has the following:

- V-nets - systems run by independent operators offering special services, products and information.
- Video and graphics - online video images and graphics using Dmodem.
- Teleoperations - the ability to remotely control model vehicles.
- Talk lines for live chat, conversation and communication.”

(Source: www.diaspar.com)

Virtual Networks

Virtual networks (V-Nets) are being added on Diaspar to meet the interests of members in various areas. Each V-Net has a system operator (sysop) that rents the Vnet from the Diaspar for the purpose of conducting business on the Vnet. Vnets are much like bulletin boards(bbs), except the sysop does not have to deal with owning hardware, software and modems to run the bbs. So a Vnet is a way for someone who wants to provide information and products to Diaspar members to have an online office or store.

Diaspar currently has six Vnets open to all members and additionally Vnets are added periodically. “The current list of Vnets is as follows:

- Diaspar Lobby - system information and conference areas on virtual reality and events: file areas with Dmodems and POLY
- LTMI - Lunar Teleoperations Model 1
- Planetary Society - the Online Planetary Society
- Sense8 - Sense8 virtual reality product support
- Verdi - Verdi interactive product support
- Precision Systems - online events and software products”

(124, Vacca)

Text Based Virtual Environments as a communication medium

MUD

The list of virtual realities on the Internet would be incomplete without the mention of MUDs and MOOs. T Erickson in his paper - From Interface to Interplace: addresses the future potential of use of spatial interaction for human interaction or as a metaphor. How computers can interact in providing a metaphor for human interaction in real space taking examples from MUDs i.e. multi-user dungeons which are text based virtual realities.(Erickson)

MUD stands for Multi-user dungeon although some other names include Multi-user Dimension or multi-user dialogue which in my opinion is the most appropriate yet it is much more than that i.e. it is a text based virtual reality or multi user interactive fiction programmes.

But the most important attribute is the ability of a MUD to support communication. Most interestingly, people converse, chance meetings occur, rooms are constructed, objects are created things are discussed or said.

“Three major factors distinguish a MUD from an Adventure style computer game though: A MUD is not goal-oriented, it has no beginning or end, no score and no notion of winning or success. In short, even though users of MUDs are commonly called players, a MUD isn` t really a game at all.” (Rosenberg)

MUDs began as a text based computer game in the 1970s where one could hunt weapons and treasure and could score points. In 1989 James Aspnes of Carnegie

Mellon University constructed a MUD without monsters or weapons but a place where people could gather and talk and extend the MUDs structure by using a built in programming language.

MUDs have been rediscovered recently and have attracted interest from media, science and communications and human-computer interaction. "A recent talked about example is MediaMoo the Mud at MIT Media Lab. There are around 200 to 250 MUDs active on the Internet. There are at least 20,000 people using MUDs every week." (Erickson)

MOO

Moo (MUD object-oriented) is now being widely used by the research community to support collaborative work, due to the ease of modifying the virtual reality environment to support scholarship and sharing of information.

The MOO Website server is distributed by Xerox PARC(Palo Alto Research Center) through its study of collaborative computer systems. Although a large number of MOOs are still devoted solely to socializing, MOO systems have been established at the Media Lab, the University of Virginia (postmodern theorists), CalTech (astronomers) and the Weizmann Institute of Science in Israel (biologists).

Hypertext in the MOO

It was apparent the MOO system, could be easily modified to create a hypertext fictional VR environment, since the MOO architecture of rooms connected by various passages could correspond to the hypertext architecture of nodes connected by links. It seemed that it would be especially interesting to transform "Storyspace" (130 Vacca) documents into a MOO. This would keep the structural and narrative elements of the documents yet provide for the possibility of additional richness by the social environment. "Writers could meet their readers in their in their text and engage in immediate dialogues with them, or writers could arrange to meet and work on collaborative works." (132, Vacca)

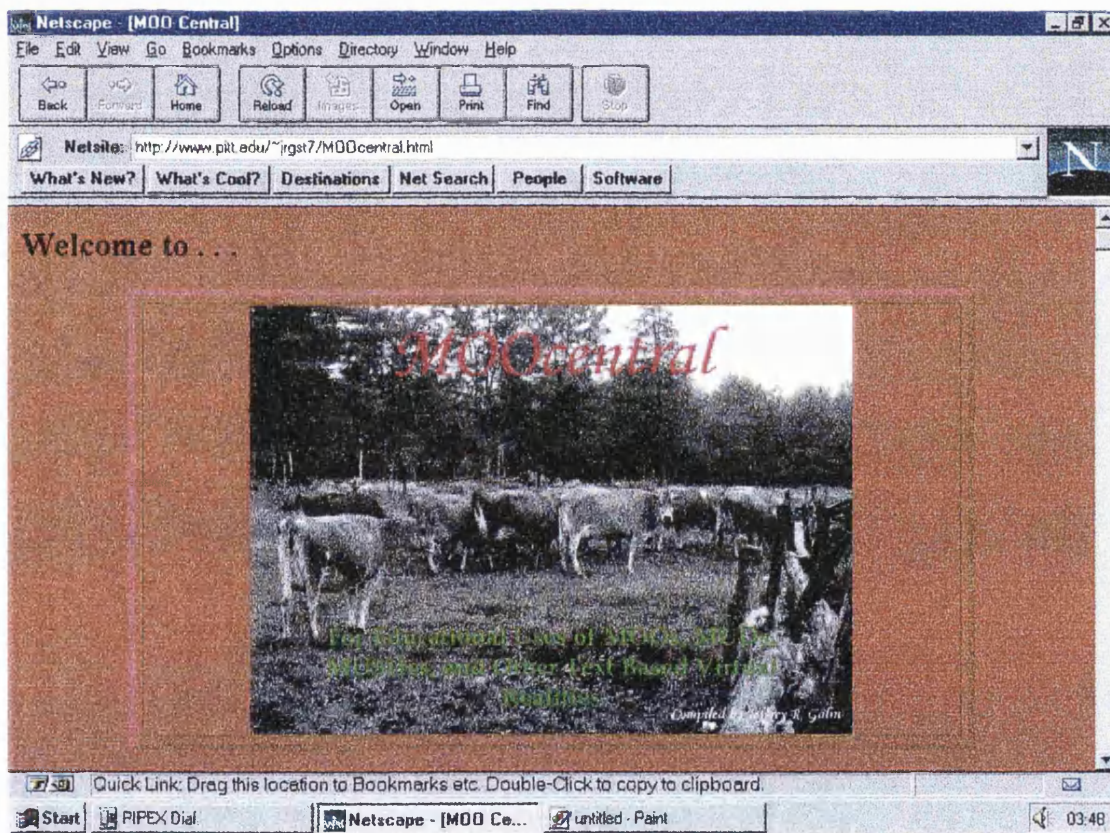


Fig 2.4: Moo

(Source: www.pitt.edu/~irgst7/MOOcentral.html)

Discussion

In the concluding part of this section some applications of VE as a medium of communication and information delivery on the Internet were discussed to reveal that as a field it needs further development, merely having virtual environments on Internet sites is not enough. They need to perform in terms of effective delivery of content and information and enabling communication that is not cumbersome to use. The sites are not only slow to download but slow to run even on a fast network because of the size of the files.

The present virtual worlds need more input in terms of design of scenes to make them more realistic. VE on the Internet at present is largely exploratory in nature and more a vehicle for learning for new media than a carrier of content. However Vnets promise to be popular means of communication over the Internet in the near future judging by the present popularity of text based environments like MUDs and MOOs.

Chapter 3

The aim of chapters 3 and 4 is to put the argument of 'Virtual Environments as a medium for effective communication and information delivery', to test by first constructing a VE model for Internet, and then surveying its effectiveness in the light of a textual document to demonstrate the results.

Methodolgy

- To create a virtual environment for an organisation for use on the Internet:
- To identify the design parameters for the VE model
- To identify the programming language to construct a VE for use on the Internet
- To point out the limitations of the VE site
- To test the VE for its effectiveness for communication and information delivery between the user and the organisation
- To define the experiment – survey
- To collect and collate the data
- To analyse the data
- To discuss the data
- To identify the limitations of the survey

Construction of a Virtual Environment Model for Internet

The purpose of this section is to construct a Virtual environment which can enable communication and deliver information between a user and an organisation on the Internet. The organisation chosen for this study is a financial institution simply because the author is conversant with the subject and has experience in providing Internet presence for Financial institutions.

Design Parameters

The virtual environment model consisted of the following spaces: main room, an entrance and two secondary rooms.

The entrance viewpoint was set to be at the entrance space just before the main room.

In the main room links appeared as posters on the walls. The “poster” links were documents constructed using HTML and served as information sources of various services of the financial institution. The linked information sources were taken from an already existing HTML site designed by the author for Midland and General, a financial institution offering various kinds of loans and services. (www.digitalportfolios.com/purple2.html)

Purpose for choosing VRML to program VE for use on Internet

Guidelines of VE model for use on the Internet

- platform independence,
- extensibility and
- ability to work well over low-bandwidth connections (224, Vacca)

VRML met all the above requirements. As with HTML, these are absolute requirements for a network language standard. The developers of VRML decided that VRML would not be an extension of HTML, which is designed for text, not graphics. Also VRML requires even more finely tuned network optimisations than HTML. It is expected that typical VRML scene will be composed of many inline objects and served up by many more servers than a typical HTML document. Moreover, HTML is an accepted standard with existing implementations. To impede the HTML design process with VRML issues and to constrain the VRML design process with HTML compatibility concerns would do both languages injustice. “As a network language, VRML will succeed or fail independent of HTML.” (224, Vacca)

Because of the above technical advantages VRML 2.0 “is in the process of being ratified by the International Standards Organisation” (2, Online-Guardian) this means

that it will become universally accepted for creating VE on the Internet. Therefore VRML was an obvious choice to create a VE on the Internet.

VRML is designed for use on low-end machines over low bandwidth networks and polygon count and file sizes are important considerations. Converting existing 3D models into VRML via file translators does not usually yield good results.

Two unique features of VRML that help manage these concerns are the LOD (level of detail) node and inline node. The LOD allows the user to specify multiple representations of objects at varying complexities. The version of the object that is displayed is chosen automatically, based on the distance between the object and the viewer's eyepoint. Effective use of LOD node greatly improves graphics performance by helping to limit the total number of polygons displayed at any one time.

The inline node points to other VRML files and can be used to break up large VRML files into smaller pieces. As a VRML file is being read into the user's machine, the browser interprets the file and builds the appropriate geometry. When the browser encounters an inline node in the VRML file, it begins fetching this new piece. In the meantime, the user can begin navigating through the scene even while it is being constructed. This is especially useful if the user has a low bandwidth network connection.

When inlines are wrapped inside LODs, a double advantage occurs. If the user happens to navigate away from the location of an inlined part of the scene and never activates the LOD that contains this inline, the browser will not even attempt to load that part of the scene across the network. This is especially efficient, since it reduces both network traffic and polygon count.

VRML Browser Standards

Browsers should implement every VRML feature but not all the ones available today do so. Following are some of the VRML browsers:

- Cosmo Player (PC Browser)
- Webspaces from SGI and Template Graphics (Unix and Win/NT browser based on Open Inventor)
- Webfx from Paper Inc. (PC browser not based on Open Inventor)
- Worldview from Intervista (PC browser not based on Open Inventor)

Elements of the VE model

(Source code – Appendix)

Polygons

Shapes in a VRML world are made of polygons. The more complex a shape, the more polygons are required. A cube, for example, is typically comprised of just twelve polygons, since each side is made of two triangles. In contrast a seemingly simple sphere requires more than 200 triangular polygons. As more objects are added to a world, the polygon count for that world increases. Each time a user's viewpoint changes in the VRML world, the browser has to redraw the scene. The more polygons the world contains the longer the redraws take. Therefore, low polygon counts are one way to increase the user's navigation speed.

Textures

VRML allows the textures to be mapped onto shapes. Textures used in a VRML world may increase its size considerably. This will effect both download and redraw times. Therefore, if textures are used, small textures are desirable as one way to keep download times low and navigation speed high. Also, textures used in VRML worlds will require fewer client resources if they use fewer colours.

Coloured textures were created in Photoshop using only two colours to keep file sizes low. They were compressed using GIF compression and were applied to

- Walls Fig 3.3
- Ceilings Fig 3.2
- Floors Fig 3.4

Instancing

Once defined, objects may be reused in a VRML world. This technique can help to keep a world's file size small. Once defined, an object can be used again, once or many times. This technique is called instancing. Though there are some limitations to instancing, its use can make your VRML code easier to write and maintain, and your VRML worlds easier to download.

Level of Detail

In the real world as you get closer to an object, more details become visible. Level of detail(LOD) makes this possible in VRML worlds. The LOD node determines which objects will be visible within defined ranges of coordinates within the VRML scene. This permits both special effects and realistic simulations.

Inlines

Other world files may be "pulled into" a world to help create a VRML scene. When used this way, these files are called inlines. The WWW Inline node is used to refer to a world file to included and, optionally to display a binding box to show the user where the object, or objects will be positioned before they are rendered. The inlines used in the model were five HTML files on the following information: Unsecured Loans, Secured loans, Company profile, Interest rates, e-mail webmaster.

Compression

The larger the VRML world file, the longer it takes to download. World files may be compressed, using utilities such as GZIP. If a VRML browser recognizes the file type, it can automatically parse the compressed file to display the VRML.

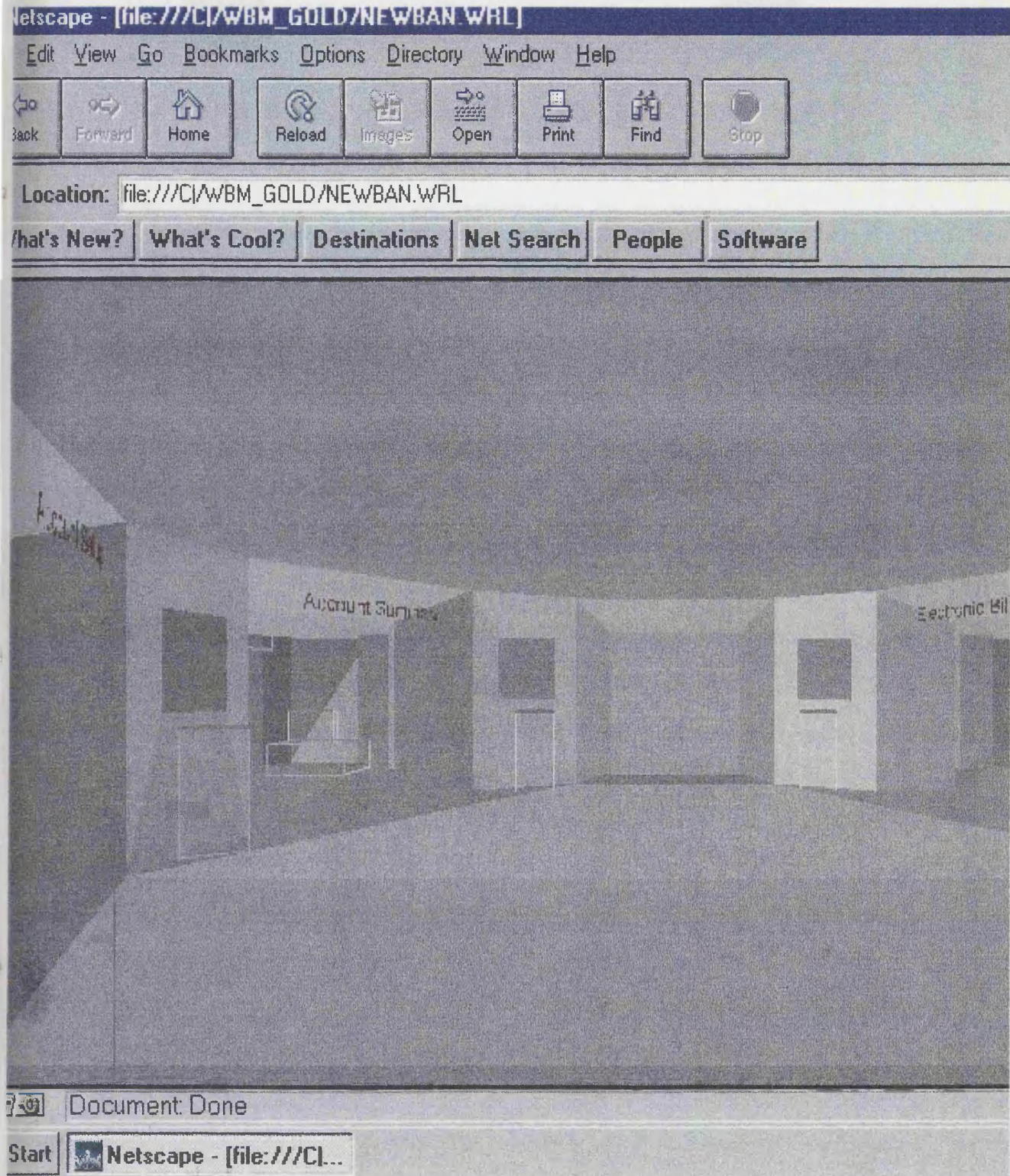


FIG. 3.1 - VRML MODEL WITHOUT TEXTURES



Fig.3.2 - CEILING TEXTURE

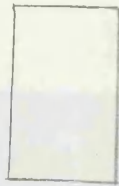


Fig.3.3 - WALL TEXTURE



Fig.3.4 - FLOOR TEXTURE

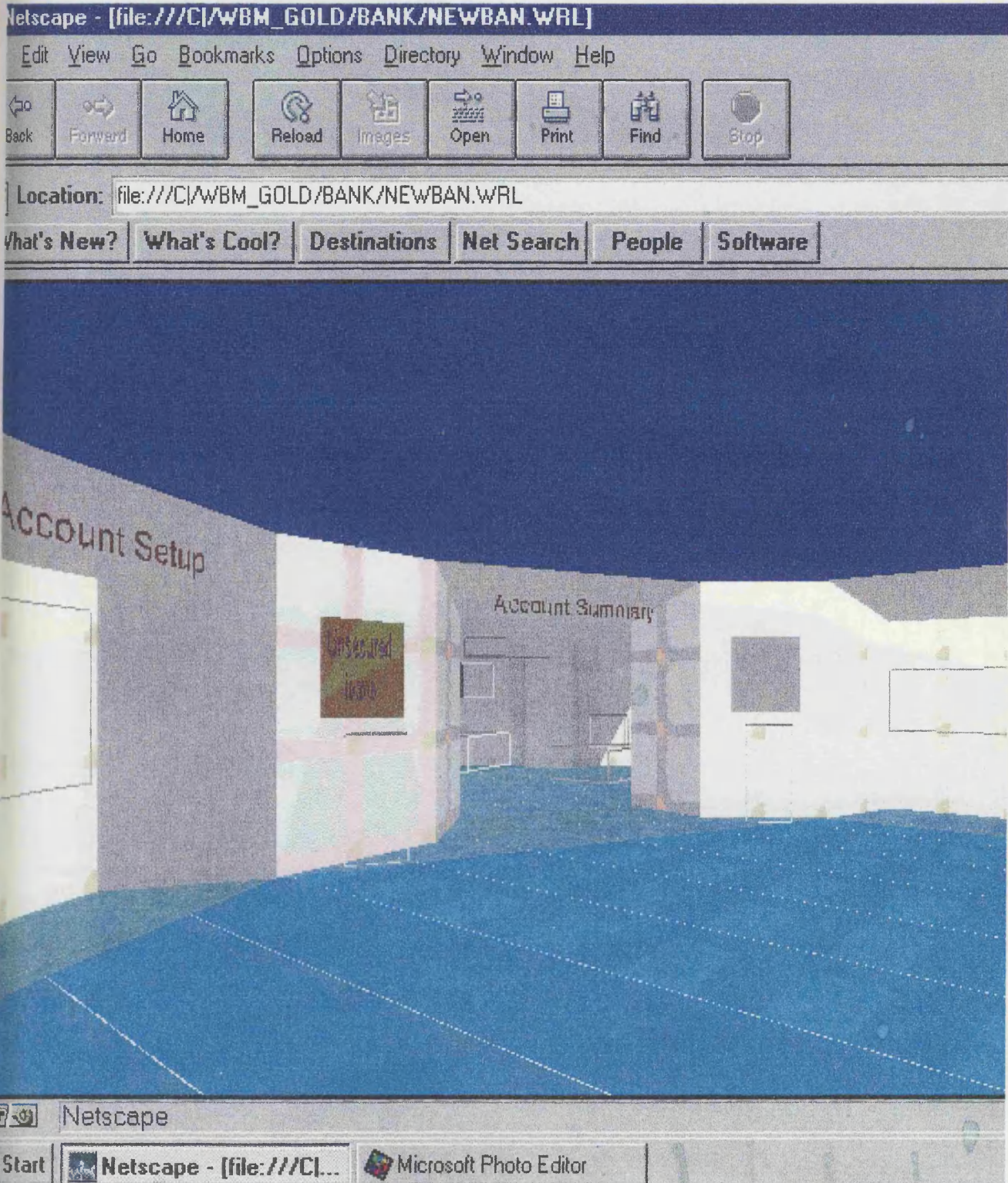
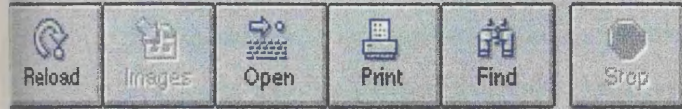


Fig.3.5 - VRML MODEL WITH TEXTURES

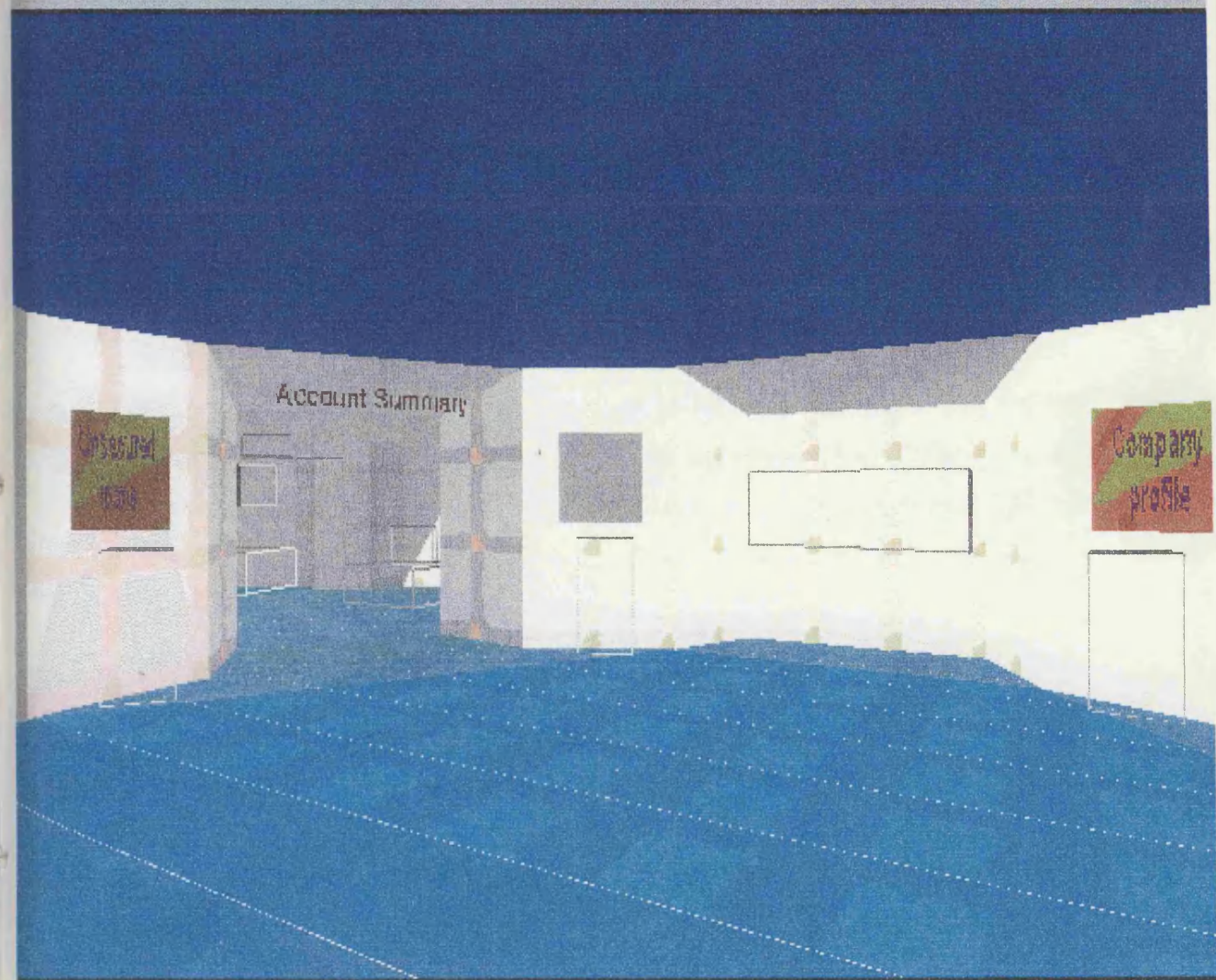
M GOLD/BANK/NEWBAN.WRL

ks Options Directory Window Help



GOLD/BANK/NEWBAN.WRL

l? Destinations Net Search People Software



///CL... Microsoft Photo Editor

FIG 3.6 - ANOTHER VIEW OF VRML SITE MODEL

Performance

“Even the most enthusiastic user has limited patience for a slow Web page. This is a key concern for VRML authors, since VRML is based on computation-intensive 3D graphics and may incorporate other resource-intensive media. As with HTML documents, download time is an important factor in VRML world creation. A VRML world may require greater client system resources once downloaded. A fast browser will offset this to some extent, but its important to construct VRML worlds efficiently.

“ (2, Netscape - home.netscape.com/eng/live3d)

Chapter 4

The aim of this section is to conduct a survey to test the VE site constructed in the last section, as a medium of communication and information delivery between the user and the organisation. The results will then be analysed and discussed in the latter part of this section.

Defining and designing the survey

Presently, on the Internet textual sites are predominantly the means of communication and information delivery for organisations like banks. Therefore the survey was designed so that the users not just judged the performance of the VE site in isolation but also in comparison to a textual site.

Ten users (samples) were asked to view and navigate through the two sites: The VE site for a financial institution constructed in the last section (Figs. 4.1 and 4.2) and a textual site (Figs 4.3 and 4.4) already present on the Internet programmed in HTML by the author for Midland and General, a financial organisation. (www.digitalportfolios.com/purple2.html)

Both the sites contained the same information through hyperlinks therefore using the same set of icons. Description of Links used in both the environments:

- Unsecured Loans
- Secured loans
- Company profile
- Interest rates
- e-mail webmaster

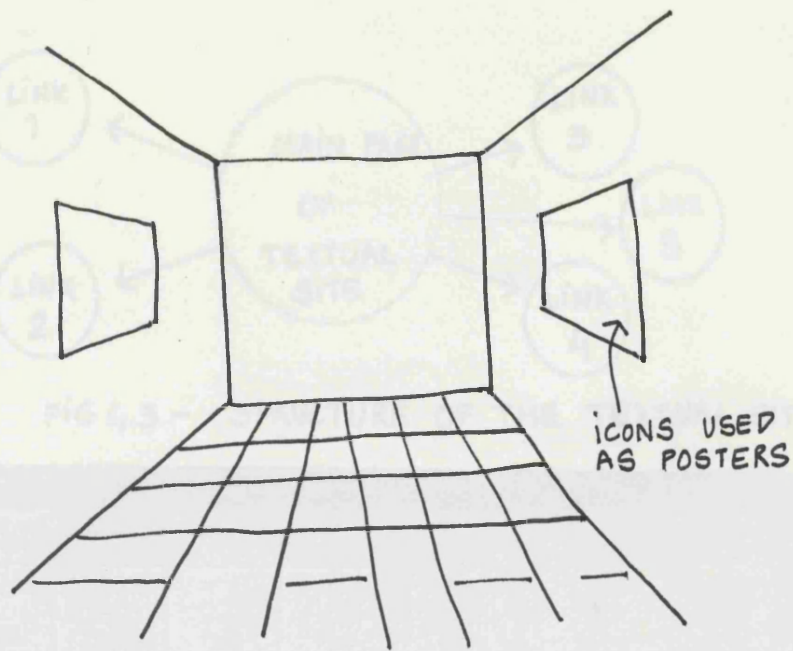


Fig 4.1 THE "MAIN ROOM" OF THE VRML MODEL.

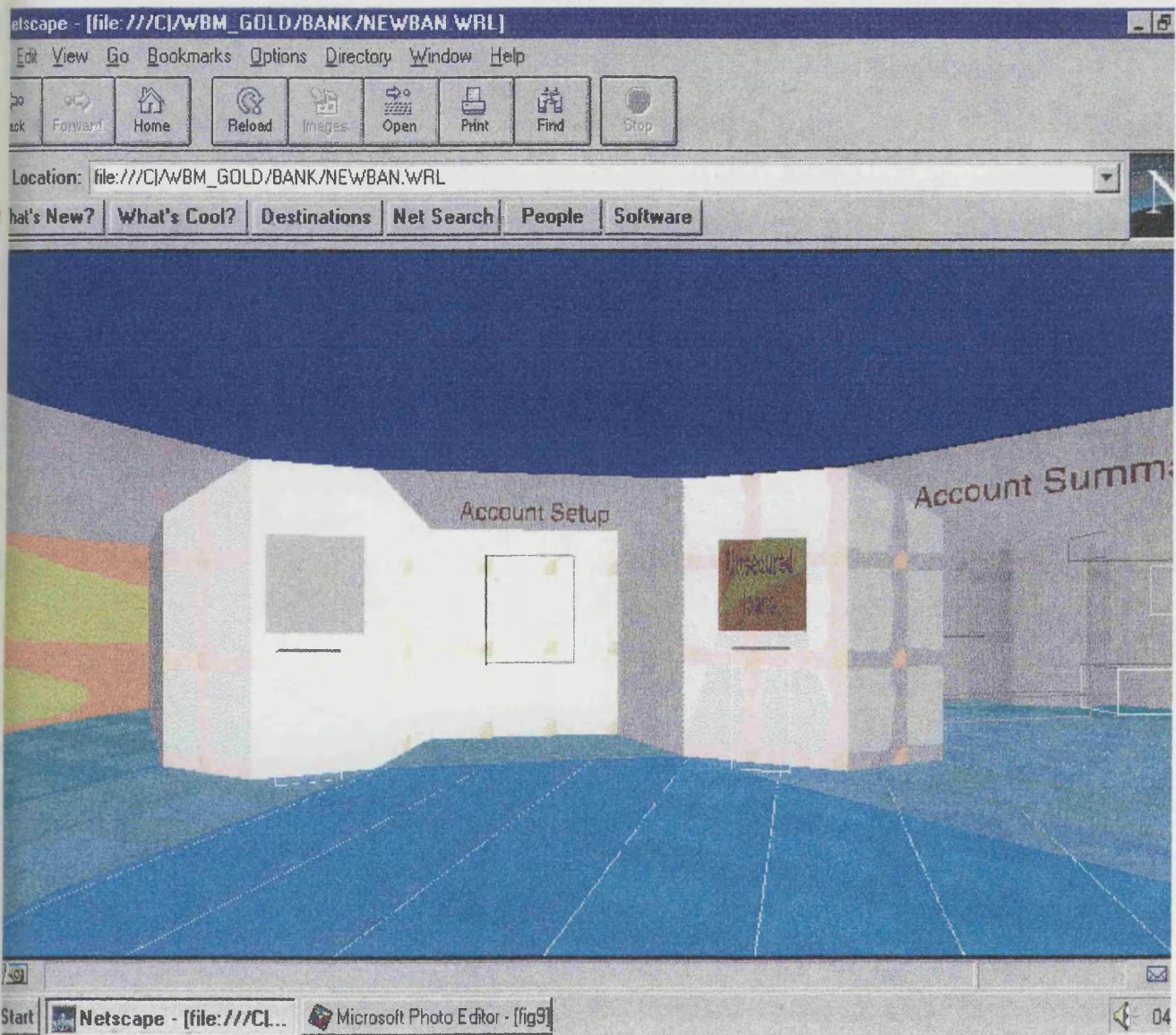


FIG 4.2 - VRML MODEL WITH POSTERS AS LINKS

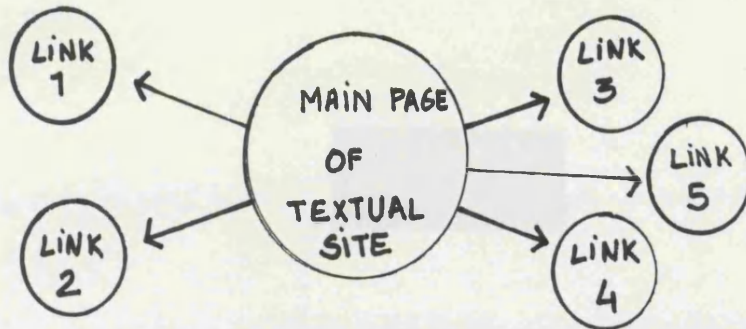


FIG 4.3 - STRUCTURE OF THE TEXTUAL SITE

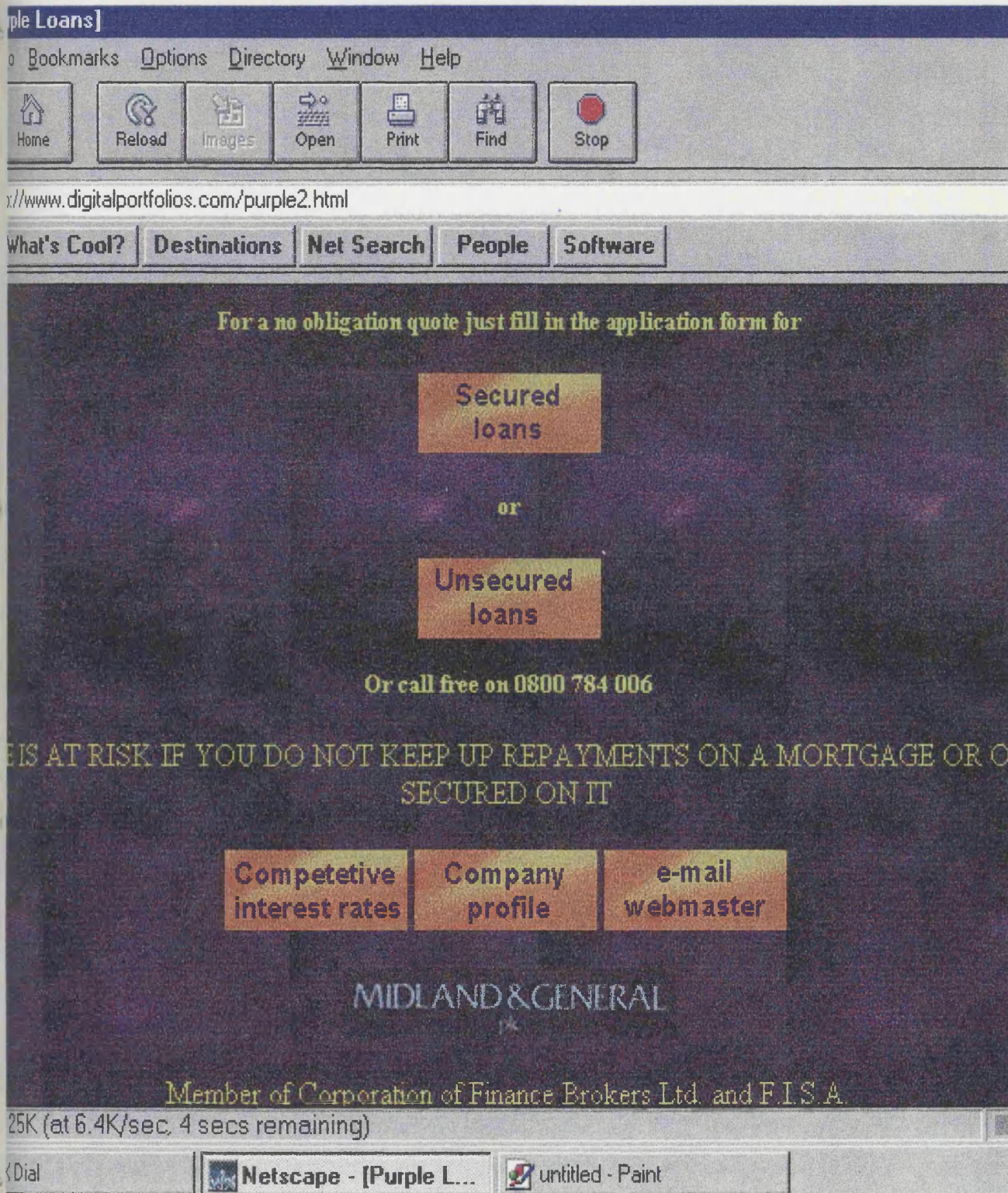


FIG 4.4 - MAIN PAGE OF TEXTUAL SITE MODEL

Secured
loans

Unsecured
loans

Competitive
interest rates

Company
profile

e-mail
webmaster

FIG 4.5- SAME ABOVE LINKS WERE
USED IN BOTH SIDES

Questionnaire

(Given: All the subjects have the required plug-in - Cosmo player)

1. On a scale of 1 to 4 where 1 is easy and 4 is difficult, please describe the task of finding and applying for "secured loans" in the two following sites:

Text based site _____

Virtual Environment site _____

2. On a scale of 1 to 4 where 1 is easy and 4 is difficult, please describe the task of finding information on "Interest rates" in the two following sites:

Text based site _____

Virtual Environment site _____

3. How many services do you remember were available in the following sites:

Text based site _____

Virtual Environment site _____

4. Given a choice which one would you prefer to use in a hurry:

Text based site _____

Virtual Environment site _____

5. Which site would you prefer as an alternative to going to a high street bank:

Text based site _____

Virtual Environment site _____

FIG. 4.6 - QUESTIONNAIRE

Analysis of the survey

Choice of samples

Samples were chosen on the basis that they were used to using Internet and that they already had the Cosmoplayer plug-in for viewing the VE site.

Part 1

In the first part of the questionnaire (Fig 4.6) ten subjects were given the task of finding and applying for “secured loans” in the two sites. They were asked to describe the task on a scale of 1 to 4 where 1 is easy and 4 is difficult.

The results were then tabulated and the mean was calculated:

	Easy - 1	2	3	Difficult 4
person 1	1			
person 2		2		
person 3		2		
person 4			3	
person 5		2		
person 6	1			
person 7		2		
person 8			3	
person 9				4
person 10	1			
			virtual environment site	
			mean value =	2.1

Fig 4.7 Result of VE site of part 1 of Questionnaire

subjects	easy - 1	2	3	difficult - 4
person 1	1			
person 2		2		
person 3		2		
person 4			3	
person 5				4
person 6		2		
person 7	1			
person 8				4
person 9	1			
person 10			3	
			text based site	
			mean value =	2.3

Fig 4.8 Result of Text site of part 1 of Questionnaire

Mean of Text site=2.3 is greater than that of VE site=2.1

Part 2

In the second part of the questionnaire (Fig 4.6) subjects were given the task of finding information on "Interest rates" in the two sites. They were asked to describe the task on a scale of 1 to 4 where 1 is easy and 4 is difficult.

The results were then tabulated and the mean was calculated:

subjects	easy - 1	2	3	difficult - 4
person 1	1			
person 2	1			
person 3	1			
person 4		2		
person 5			3	
person 6				4
person 7		2		
person 8		2		
person 9		2		
person 10		2		
Virtual Environment site				
mean value = 2				

Fig 4.9: Result of Virtual Environment site of part 2 of Questionnaire

subjects	easy - 1	2	3	difficult - 4
person 1		2		
person 2	1			
person 3		2		
person 4			3	
person 5			3	
person 6	1			
person 7				4
person 8		2		
person 9				4
person 10		2		
text based site				
mean value = 2.4				

Fig 4.10: Result of Text site of part 2 of Questionnaire

Mean of Text site=2.4 is greater than that of VE site=2.0

Part 3

In the third part of the questionnaire (Fig 4.6) subjects were given the task of remembering after viewing the sites; how many services were available in both the sites. This question was asked to determine how the two environments performed in delivering information about the organisation, as there were equal number of services available in both the sites,

The results were then tabulated and the mean was calculated:

	VE	Text
person 1	4	2
person 2	4	3
person 3	2	2
person 4	4	5
person 5	5	5
person 6	3	2
person 7	4	3
person 8	5	5
person 9	4	4
person 10	5	5
total	40	36
mean	4	3.6

Fig 4.11 Part 3 of Questionnaire

Mean of Text site=3.6 is less than that of VE site=4.0

Part 4

In the fourth part of the questionnaire (Fig 4.6) subjects were given the task of choosing which site they would prefer to use if they were in a hurry.

The results were then tabulated and calculated:

	VE	Text
person 1		1
person 2	1	
person 3		1
person 4	1	
person 5		1
person 6	1	
person 7		1
person 8	1	
person 9		1
person 10		1
total	4	6

Fig 4.12 Part 4 of questionnaire

Total number of people choosing Textual site if they were in a hurry = 6 which is more than the number of people choosing the VE site if they were in a hurry = 4.

Part 5

In the fifth part of the questionnaire (Fig 4.6) subjects were given the task of choosing which site they would prefer to use as an alternative to visiting a high street bank.

The results were then tabulated and calculated:

	VE	Text
person 1	1	
person 2		1
person 3	1	
person 4	1	
person 5	1	
person 6	1	
person 7	1	
person 8		1
person 9		1
person 10		1
total	6	4

Fig 4.13 Part 5 of Questionnaire

Total number of people choosing VE site as an alternative to a high street bank = 6 which is more than the number of people choosing the Textual site = 4.

Discussion

In the first part of the questionnaire (Fig 4.6) ten subjects were given the task of finding and applying for “secured loans” in the two sites. They were asked to describe the task on a scale of 1 to 4 where 1 is easy and 4 is difficult.

As the Mean of Text site=2.3 is greater than that of VE site=2.1, therefore it can be inferred that the users found it easier to apply for “secured loans” in the VE site than they did in the textual site. The VE site performed better than the textual site as a means of communication between the user and the organisation.

In the second part of the questionnaire subjects were given the task of finding information on “Interest rates” in the two sites. They were asked to describe the task on a scale of 1 to 4 where 1 is easy and 4 is difficult.

As the Mean of Text site=2.4 is greater than that of VE site=2.0, thus it can be inferred that the users found the information that they were looking for, more easily in the VE than they did in the textual environment; the interactive 3D interface of the VE site performed better in the delivering information about the organisation – a financial institution in this case, to the users. The users in the VE may have followed their intuitive knowledge in navigating through a space while looking for some particular information. It is also possible that they were more aware of their surroundings in the VE site than in the Textual site.

In the third part of the questionnaire subjects were given the task of remembering after viewing the sites; how many services were available in both the sites. This question was asked to determine which environment performed better in delivering information about the organisation as there were equal number of services available in both the sites.

As the Mean of Text site=3.6 is less than that of VE site=4.0, it can be inferred that on an average more people remembered more information about the organisation in the VE than in the textual site. Thus it re-enforces the argument in the second part that the users were more aware of their surroundings in the VE as they registered more information about the number of services on offer from the financial institution.

In the fourth part of the questionnaire subjects were given the task of choosing which site they would prefer to use if they were in a hurry.

Total number of people choosing Textual site if they were in a hurry = 6 which is more than the number of people choosing the VE site if they were in a hurry = 4.

This could be for various reasons and the main one being the download time. As the site consists of worlds written in VRML this considerably increases the download time. Thus the size of VE file proved to be a major drawback. Also, on an average-speed connection VE worlds are not only slow to download but slow to run and navigate through.

Under ordinary circumstances where people would have to download a plug-in specially to view the site would also prove to be drawback. Thus if the user had to find information on an organisation in a hurry he/she would find the download time to be a deterrent in using the VE on the Internet.

In the fifth part of the questionnaire subjects were given the task of choosing which site they would prefer to use as an alternative to visiting a high street bank.

Total number of people choosing VE site as an alternative to a high street bank = 6 which is more than the number of people choosing the Textual site = 4.

It can be inferred in this part that as more people chose to use the VE site than the Text site as an alternative to doing banking in a high street branch, the VE site proved to be a more preferable medium with the majority of the subjects.

Chapter5

Conclusions

The aim of this thesis was to examine virtual environments as a medium for communication and information delivery on the Internet. In the introductory chapter the concept of virtual environments was introduced. Different interpretations of VE, communications and information delivery were then established in the context of this study.

In the second chapter, Internet was reviewed as a medium of communication and information delivery, why virtual environments are needed on the Internet today and how Internet is developing to incorporate the growing demands for bettering its existing textual medium. Interface Design was also looked at as it has an important role in governing the effectiveness of any kind of environment on the Internet. Present applications of VE on the Internet were examined as tools of information delivery and communication. To put the argument to test, a methodology was drawn to construct a virtual environment for a financial institution and then demonstrate its effectiveness on the Internet not just in isolation but also in comparison to an existing textual environment. During the course of this section VRML was chosen to program the model as it fulfilled all the design and technical requirements for the virtual environment on the Internet. This was followed by discussing the limitations of the model.

In chapter four the VE model was tested on the Internet together with a textual site through a survey. The results of various parts of the survey were analysed and the following can be concluded: In the first part of the survey, the users found it easier to apply for "secured loans" in the VE site than they did in the textual site. Thus the VE site performed better than the textual site as a means of communication between the user and the organisation in the context of this study.

From the second part of the survey, it can be inferred that the users found the information that they were looking for more easily in the VE than they did in the textual environment; the interactive 3D interface of the VE site performed better in the

delivering information about the organisation – a financial institution in this case, to the users. The users in the VE may have followed their intuitive knowledge in navigating through a space while looking for some particular information. In the third part of the survey, on an average more people remembered more information about the organisation in the VE than in the textual site. Thus it re-enforces the argument that the users were more aware of their surroundings in the VE as they registered more information about the number of services on offer from the financial institution.

However in the fourth part of the analysis where they were asked to choose from the two environments: which one would they prefer if they were in a hurry; more people chose the textual site. In the light of all the above results, this could be due to the fact that the VRML site takes longer to download as compared to the text site. Also, on an average-speed connection VE worlds are not only slow to download but slow to run and navigate through. Thus the size of the file proved to be a major drawback. Although for the experiment, the subjects did not have to download any plug-in but in a real life situation this could also prove to be another drawback. In the last part of the analysis where the browsers were asked to choose which site they would prefer as an alternative to going to a high street bank – more browsers preferred the virtual environment than the textual environment thus, the VE site proved to be a more preferable medium with the majority of the people. Therefore the virtual environment site proved to be an effective means of communication and information delivery on the Internet.

As with many technologies, the market for virtual environments, is being driven largely by its potential for commercial applications. Major corporations are attracted to the ideas of building 3D worlds for their customers to visit, perhaps creating a truly memorable experience that causes them to return over and over again. One of the limits of today's HTML-based Web sites is that, regardless of how colourful their 2D graphics are, the customer still experience a flat, text-oriented world that can seem disappointing when compared with television or, for that matter, the "real" world. As a result, the customer may not be compelled to pay a return visit to learn more about the company or its products. Therefore it is important to develop virtual environments which are not just "shop-windows" but are an effective medium of communication and information delivery between the user and the organisation on the Internet.

Further Research

In the context of this study, it has been demonstrated that virtual environments are an effective medium of communication and information delivery, further research could be carried out to refine the VRML model. The model of VE simulating a “real” financial institution could be improved further by firstly, populating it, the addition of people would add interest for viewers and users of the site on the Internet. The all too sterile environment created by textured walls and floors on a desktop could be softened even though virtual humans on Internet look inanimate and robot like.

To add even further elements of communication, live chat could be introduced where people or avatars exchange information with each other and maybe with officials of the financial institution. Furthermore, the addition of sounds for example of passing traffic or teller counter bells ringing in the background would enhance the feel of visiting a bank.

The model was constructed using textures created in photoshop, however photo images could be used which would make the model photorealistic and improve the overall aesthetics of the created space.

Even though the comparison of averages achieved in the results showed preferences towards one site or the other but the difference in the results would have been clearer if the number of samples (users) were increased. The results then achieved would show clearer demarcation in preferences. In the fifth question of the survey (Fig 4.6) the samples were asked which environment would they prefer to use as an alternative to a “real” Bank: they should have also been asked “why”, to justify their choice. That would have given clear reasons for their preferences and would in turn avoid “guessing” their reasons. Therefore another possible area of further research could be refining the survey, for example by increasing the number of samples to see if it revealed the same results.

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Appendices

C:\WBM_GOLD\PURPLE\PURPLE1 -- 15-April-1997 3:33 AM

```
<!-- This page was created using WebMaster 1.2 -->
<!-- rani parmar - Copyright (c) 14-8-1997 -->
<HTML>
<HEAD>
<TITLE>Purple Loans</TITLE>
</HEAD>
<BODY BACKGROUND="plbcg.gif" TEXT="#FFFF33" LINK="#fffff" VLINK="#FF00FF" ALINK="#FFFF00">
<CENTER><IMG SRC="pllogo1.gif" ALT="Unable to display image" BORDER=0 ALIGN=Middle><P>
<H3><BLINK>Getting a loan for... </BLINK></H3><P><IMG SRC="plani.gif" ALT="Unable to display image" BORDER=0
ALIGN=Middle><P><H3><BLINK>isn't difficult. </BLINK></H3><P>
<H4>We don't want to know your life history. </H4>
<IMG WIDTH=50 HEIGHT=50 SRC="loanss.gif" ALT="Unable to display image" BORDER=0 ALIGN=Middle><H4>We don't
to contact your boss. </H4><IMG WIDTH=50 HEIGHT=50 SRC="loanss.gif" ALT="Unable to display image" BORDER=0
ALIGN=Middle>
<P><H4>You don't even have to have a boss! </H4><IMG WIDTH=50 HEIGHT=50 SRC="loanss.gif" ALT="Unable to display
image" BORDER=0 ALIGN=Middle><H4>We don't mind if you have missed a few payments. </H4><P>
<HR WIDTH=100% ALIGN=Center SIZE=3><P><H5>For a no obligation quote just fill in the application form for</H5><P>
HREF="secured.html"><IMG SRC="plbut5.gif" ALT="Unable to display image" BORDER=0 ALIGN=Middle></A><H5>or</H
HREF="unsecure.html"><IMG SRC="plbut6.gif" ALT="Unable to display image" BORDER=0 ALIGN=Middle></A><P><H5>
free on 0800 784 006</H5><P>
YOUR HOME IS AT RISK IF YOU DO NOT KEEP UP REPAYMENTS ON A MORTGAGE OR OTHER LOANS SECURED
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HREF="http://www.digitalportfolios.com">Digital Portfolios</A>
</CENTER>

</BODY>
</HTML>
```

#VRML V2.0 utf8

WorldInfo {
 title "Digital Portfolios - virtual bank"
 info ["Copyright (c) 1997 Rani Parmar.

Digital Portfolios!

330 Kilburn High Road
 London UK
 webguru@digitalportfolios.com
 http://www.digitalportfolios.com/",
 "Created in CosmoWorlds",
 "Packaged by CosmoPackage",
 "Created in CosmoWorlds",
 "Packaged by CosmoPackage"]

}
NavigationInfo {
 headlight FALSE
 type "WALK"

}
DEF Entry_View Viewpoint {
 position -2.42237e-06 1.6 9.40907
 orientation 0 0 1 0
 fieldOfView 1
 description "Entry_View"

}
DEF Account_Setup Viewpoint {
 position -2.142 1.6 1.23675
 orientation 0 1 0 2.094
 fieldOfView 1
 description "Account_Setup"

}
DEF Account_Summary Viewpoint {
 position -2.142 1.6 -1.23675
 orientation 0 1 0 1.047
 fieldOfView 1
 description "Account_Summary"

}
DEF Bank_Info Viewpoint {
 position 0 1.6 -2.47265
 orientation 0 0 1 0
 fieldOfView 1
 description "Bank_Info"

}
DEF Electronic_Billing Viewpoint {
 position 2.142 1.6 -1.2359
 orientation 0 -1 0 1.047
 fieldOfView 1
 description "Electronic_Billing"

}
DEF Customer_Service Viewpoint {
 position 2.14115 1.6 1.23675
 orientation 0 1 0 4.18919
 fieldOfView 1
 description "Customer_Service"

}
Transform {
 children Group {
 children DEF Bank_Test Group {

```
}
PointLight {
  on TRUE
  intensity 0.5
  color 1 0.9487 0.854
  location 0 10 0
}
PointLight {
  on TRUE
  intensity 0.25
  color 1 0.9487 0.854
  location -88.6 10 -50.96
}
PointLight {
  on TRUE
  intensity 0.25
  color 1 0.9487 0.854
  location 88.43 10 -51.25
}
PointLight {
  on TRUE
  intensity 0.25
  color 1 0.9487 0.854
  location 88.61 10 50.96
}
DEF Room_Titles Group {
  children [
    DEF Room-1_text Transform {
      children Shape {
        appearance Appearance {
          material DEF_v2%2 Material {
            ambientIntensity 0
            diffuseColor 0 0 0
            emissiveColor 0.5 0 0
            shininess 0
            transparency 0
          }

          texture NULL

          textureTransform NULL
        }

        geometry IndexedFaceSet {
          coord Coordinate {
            point [ -8.754 1.833 0.
                  -8.748 1.833 0.
                  -8.574 2.154 0.
                  -8.43 0.885 0.
                  -7.794 0 0.
                  -8.325 0.627 0.
                  -8.112 0 0.
                  -8.904 2.154 0.
                  -9.714 0 0.
                  -9.414 0 0.
                  -9.189 0.627 0.
                  -9.099 0.885 0.
                  -7.383 0.786 0.
                  -7.29 1.185 0.
                  -7.248 1.545 0.
                ]
          }
        }
      }
    }
  ]
}
```

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-7.479 0.177 0.
-7.26 0.015 0.
-7.305 0.384 0.
-6.579 0.555 0.
-6.717 0.279 0.
-6.672 0.015 0.
-6.48 0.162 0.
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-3.192 0.786 0.
-4.152 1.323 0.
-3.921 1.386 0.
-3.921 1.614 0.
-3.69 1.323 0.
-4.245 1.542 0.
-4.473 1.353 0.
-4.377 0.786 0.
-4.29 1.164 0.
-3.552 0.408 0.
-3.69 0.249 0.
-3.597 0.03 0.
-4.29 0.408 0.
-4.245 0.03 0.
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-3.921 -0.042 0.
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rotation 0 1 0 1.047

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appearance Appearance {

material USE_v2%2

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geometry IndexedFaceSet {

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0.9585 0.786 0.
1.054 0.219 0.
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0.2715 1.323 0.

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}

}

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rotation 0 0 1 0

}

DEF Room-4_text Transform {

children Shape {

appearance Appearance {

material USE_v2%2

texture NULL

textureTransform NULL

}

geometry IndexedFaceSet {

coord Coordinate {

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73, 69, 74, -1, 74, 69, 68, -1,
56, 55, 65, -1, 75, 76, 77, -1,
76, 78, 77, -1, 77, 78, 79, -1,
78, 80, 79, -1, 79, 80, 81, -1,
77, 82, 75, -1, 83, 84, 85, -1,
85, 84, 86, -1, 87, 82, 88, -1,
87, 88, 89, -1, 87, 89, 90, -1,
88, 82, 77, -1, 77, 79, 91, -1,
92, 93, 94, -1, 92, 94, 95, -1,
92, 95, 96, -1, 92, 96, 97, -1,
98, 99, 100, -1, 99, 101, 100, -1,
100, 101, 93, -1, 101, 94, 93, -1,
102, 103, 104, -1, 102, 104, 105, -1,
102, 105, 98, -1, 102, 98, 100, -1,
106, 107, 108, -1, 106, 108, 96, -1,
106, 96, 95, -1, 109, 110, 111, -1,
110, 112, 111, -1, 111, 112, 113, -1,
112, 108, 113, -1, 113, 108, 107, -1,
104, 103, 114, -1, 104, 114, 110, -1,
104, 110, 109, -1, 114, 103, 115, -1,
116, 117, 118, -1, 117, 119, 118, -1,
118, 119, 120, -1, 119, 121, 120, -1,
120, 121, 122, -1, 123, 124, 125, -1,
124, 126, 125, -1, 125, 126, 127, -1,
126, 128, 127, -1, 127, 128, 129, -1,
128, 130, 129, -1, 129, 130, 131, -1,

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142, 138, 140, -1, 142, 140, 143, -1,
126, 124, 144, -1, 119, 117, 145, -1,
146, 147, 148, -1, 147, 149, 148, -1,
148, 149, 150, -1, 149, 151, 150, -1,
150, 151, 152, -1, 151, 153, 152, -1,
152, 153, 154, -1, 153, 155, 154, -1,
154, 155, 156, -1, 157, 158, 159, -1,
158, 160, 159, -1, 159, 160, 161, -1,
160, 146, 161, -1, 161, 146, 162, -1,
146, 148, 162, -1, 146, 160, 155, -1,
146, 155, 153, -1, 159, 163, 157, -1,
163, 164, 157, -1, 157, 164, 165, -1,
164, 166, 165, -1, 165, 166, 167, -1,
166, 168, 167, -1, 167, 168, 169, -1,
161, 162, 170, -1, 171, 172, 173, -1,
172, 174, 173, -1, 173, 174, 175, -1,
174, 176, 175, -1, 175, 176, 177, -1,
176, 178, 177, -1, 177, 178, 179, -1,
180, 177, 179, -1, 180, 179, 181, -1,
180, 181, 182, -1, 174, 172, 183, -1,
184, 185, 186, -1, 185, 187, 186, -1,
186, 187, 188, -1, 187, 189, 188, -1,
190, 191, 192, -1, 191, 193, 192, -1,
192, 193, 194, -1, 193, 184, 194, -1,
194, 184, 186, -1, 195, 196, 190, -1,
195, 190, 192, -1, 197, 198, 199, -1,
198, 200, 199, -1, 199, 200, 201, -1,
200, 202, 201, -1, 201, 202, 203, -1,
202, 204, 203, -1, 203, 204, 205, -1,
204, 206, 205, -1, 205, 206, 191, -1,
207, 208, 209, -1, 207, 209, 197, -1,
207, 197, 199, -1, 210, 211, 212, -1,
211, 213, 212, -1, 212, 213, 214, -1,
213, 215, 214, -1, 214, 215, 216, -1,
215, 209, 216, -1, 216, 209, 208, -1,
200, 198, 217, -1, 205, 191, 190, -1,
218, 219, 220, -1, 219, 221, 220, -1,
220, 221, 222, -1, 221, 223, 222, -1,
222, 223, 224, -1, 223, 225, 224, -1,
224, 225, 226, -1, 225, 227, 226, -1,
226, 227, 228, -1, 229, 230, 231, -1,
230, 232, 231, -1, 231, 232, 233, -1,
232, 218, 233, -1, 233, 218, 234, -1,
218, 220, 234, -1, 218, 232, 227, -1,
218, 227, 225, -1, 231, 235, 229, -1,
235, 236, 229, -1, 229, 236, 237, -1,
236, 238, 237, -1, 237, 238, 239, -1,
238, 240, 239, -1, 239, 240, 241, -1,
233, 234, 242, -1, 243, 244, 245, -1,
244, 246, 245, -1, 245, 246, 247, -1,
246, 248, 247, -1, 247, 248, 249, -1,
248, 250, 249, -1, 249, 250, 251, -1,
252, 249, 251, -1, 252, 251, 253, -1,
252, 253, 254, -1, 246, 244, 255, -1,
256, 257, 258, -1, 256, 258, 259, -1,
256, 259, 260, -1, 256, 260, 261, -1,
262, 263, 261, -1, 262, 261, 260, -1,
264, 265, 266, -1, 264, 266, 267, -1,
268, 269, 270, -1, 268, 270, 271, -1,
272, 273, 274, -1, 273, 275, 274, -1,
274, 275, 276, -1, 275, 277, 276, -1,

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```
290, 291, 292, -1, 291, 287, 292, -1,
292, 287, 286, -1, 282, 281, 293, -1,
294, 295, 296, -1, 295, 297, 296, -1,
296, 297, 298, -1, 297, 299, 298, -1,
298, 299, 300, -1, 299, 301, 300, -1,
300, 301, 302, -1, 301, 303, 302, -1,
302, 303, 304, -1, 305, 306, 307, -1,
306, 308, 307, -1, 307, 308, 309, -1,
308, 294, 309, -1, 309, 294, 310, -1,
294, 296, 310, -1, 294, 308, 303, -1,
294, 303, 301, -1, 307, 311, 305, -1,
311, 312, 305, -1, 305, 312, 313, -1,
312, 314, 313, -1, 313, 314, 315, -1,
314, 316, 315, -1, 315, 316, 317, -1,
309, 310, 318, -1 }
```

normal NULL

texCoord NULL

creaseAngle 0

}

}

translation 47.65 11.5 27.37

rotation 0 1 0 4.189

scale 1 1 1

}

}

}

DEF Entry Transform {

children Group {

children Group {

children [

DEF Entry_Floor Group {

children Shape {

appearance Appearance {

material DEF_v2%5 Material {

ambientIntensity 0.4

diffuseColor 0.8 0.8 0.8

transparency 0

}

texture DEF Marble_Tex_2 ImageTexture {

url "marble2.gif"

}

textureTransform NULL

}

geometry IndexedFaceSet {

coord DEF_v2%4_3 Coordinate {

point [28.53 -17.12 54.88,

28.53 17.13 54.88,

-28.86 -17.12 70.55,

-28.86 11.94 70.55,

28.84 11.94 70.55,

28.84 -17.12 70.55,

-28.55 17.13 54.88,

-28.55 -17.12 54.88,

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```
55.61 -17.12 114.6,  
55.61 11.94 114.6,  
-28.86 -17.12 70.55,  
-28.86 11.94 70.55,  
-55.66 11.94 114.5,  
-55.66 -17.12 114.5,  
-28.55 -17.12 54.88,  
-28.55 17.13 54.88,  
28.53 17.13 54.88,  
28.53 -17.12 54.88 ]
```

```
}
```

```
color NULL
```

```
coordIndex [ 0, 7, 2, 5, -1, 5, 2, 8,  
11, -1 ]
```

```
normal NULL
```

```
texCoord DEF_v2%7 TextureCoordinate {
```

```
point [ -2.482 -4.771,  
-2.509 -6.133,  
2.507 -6.133,  
2.48 -4.771,  
-4.839 -9.958,  
4.835 -9.958,  
1.352 -0.000329,  
-0.3587 -0.000329,  
-0.3587 0.9993,  
1.352 0.9993,  
0.0843 0.000151,  
0.0843 3.002,  
1.628 2.548,  
1.628 0.000151,  
0.08502 3.002,  
0.08502 0.000151,  
1.629 0.000151,  
1.629 2.548,  
0.0054 0.000151,  
0.0054 2.548,  
5.082 2.548,  
5.082 0.000151,  
-0.002655 2.548,  
-0.002655 0.000151,  
5.072 0.000151,  
5.072 2.548 ]
```

```
}
```

```
texCoordIndex [ 3, 0, 1, 2, -1, 2, 1, 4,  
5, -1 ]
```

```
creaseAngle 0
```

```
}
```

```
}
```

```
}
```

```
DEF Entry_Entrance Group {
```

```
children Shape {
```

```
appearance Appearance {
```

```
material USE_v2%5
```

```
texture ImageTexture {
```

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```
geometry IndexedFaceSet{
  coord USE_v2%4_3

  color NULL

  coordIndex [11, 8, 9, 10, -1]
  normal NULL

  texCoord USE_v2%7

  texCoordIndex [6, 7, 8, 9, -1]
  creaseAngle 0
}
}
}
DEF Entry_Ceiling Group {
  children Shape {
    appearance Appearance {
      material DEF Ceiling_Mat Material {
        ambientIntensity 0.4
        diffuseColor 0.8 0.8 0.8
        emissiveColor 0.4 0.4 0.4
        transparency 0
      }

      texture NULL

      textureTransform NULL
    }

    geometry IndexedFaceSet {
      coord USE_v2%4_3

      color NULL

      coordIndex [6, 1, 4, 3, -1, 3, 4, 10,
        9, -1]
      colorIndex [0, 0]
      normal NULL

      texCoord NULL

      creaseAngle 0
    }
  }
}
DEF Entry_Walls Group {
  children Shape {
    appearance Appearance {
      material USE_v2%5

      texture DEF Wall_Tex_6 ImageTexture {
        url "marb1.gif"
      }
    }
  }
}
```

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color NULL

coordIndex [12, 13, 14, 15, -1, 16, 17, 18,
19, -1, 20, 21, 17, 16, -1, 22,
23, 13, 12, -1]

normal NULL

texCoord USE_v2%7

texCoordIndex [22, 23, 24, 25, -1, 18, 19, 20,
21, -1, 10, 11, 12, 13, -1, 14,
15, 16, 17, -1]

creaseAngle 0

}

}

}

]

}

}

translation 0 0 0

}

DEF Main_Room Group {

children Group {

children Group {

children [

DEF Main_Room_Floor Group {

children Shape {

appearance Appearance {

material DEF_v2%9 Material {

ambientIntensity 0.4

diffuseColor 0.8 0.8 0.8

transparency 0

}

texture USE Marble_Tex_2

textureTransform NULL

}

geometry IndexedFaceSet {

coord DEF_v2%8 Coordinate {

point [-19.98 -17.12 -54.88,

-37.54 -17.12 -44.74,

-57.52 -17.12 -10.15,

-57.52 -17.13 10.14,

-37.55 -17.13 44.74,

-28.54 -17.13 54.88,

28.52 -17.13 54.88,

37.54 -17.13 44.74,

57.52 -17.13 10.15,

57.52 -17.12 -10.13,

37.55 -17.12 -44.74,

19.98 -17.12 -54.88,

-19.98 17.13 -54.88,

-37.54 17.13 -44.74,

57.52 17.12 10.15,
57.52 17.13 -10.13,
37.55 17.13 -44.74,
19.98 17.13 -54.88,
-57.52 -17.12 -10.14,
-57.52 17.13 -10.14,
-57.52 17.13 10.14,
-57.52 -17.12 10.14,
-37.54 -17.12 44.74,
-37.54 17.13 44.74,
-28.54 17.13 54.88,
-28.54 -17.12 54.88,
28.53 -17.12 54.88,
28.53 17.13 54.88,
37.54 17.13 44.74,
37.54 -17.12 44.74,
57.52 -17.12 10.15,
57.52 17.13 10.15,
57.52 17.13 -10.14,
57.52 -17.12 -10.14,
37.55 -17.12 -44.74,
37.55 17.13 -44.74,
19.98 17.13 -54.88,
19.98 -17.12 -54.88,
-19.97 -17.12 -54.89,
-19.97 17.13 -54.89,
-37.54 17.13 -44.75,
-37.54 -17.12 -44.75,
10.27 31.49 -35.25,
-10.26 31.49 -35.25,
-25.39 31.49 -26.51,
-35.66 31.49 -8.739,
-35.66 31.49 8.729,
-25.4 31.49 26.51,
-10.27 31.49 35.24,
10.26 31.49 35.25,
25.39 31.49 26.52,
35.66 31.49 8.741,
35.66 31.49 -8.728,
25.4 31.49 -26.51,
-0.000309 40.94 0.000536,
-37.55 -17.13 44.74,
37.54 -17.13 44.74,
57.52 -17.13 10.15,
19.98 -17.12 -54.88,
-19.98 -17.12 -54.88,
-57.52 -17.13 10.14,
-57.52 -17.13 10.14,
57.52 -17.13 10.15,
-0.000309 40.94 0.000536,
-35.66 31.49 8.729,
-0.000309 40.94 0.000536,
-25.39 31.49 -26.51,
10.27 31.49 -35.25,
-0.000309 40.94 0.000536,
-0.000309 40.94 0.000536,
35.66 31.49 -8.728,
-0.000309 40.94 0.000536,
25.39 31.49 26.52,
-0.000309 40.94 0.000536,
-10.27 31.49 35.24,

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```
-36.67 -1.611 45.72,  
-36.67 9.222 45.72,  
57.51 9.222 -5.374,  
57.51 -1.611 -5.374,  
57.51 -1.611 5.46,  
57.51 9.222 5.46,  
24.1 9.222 -52.49,  
24.1 -1.611 -52.49,  
33.48 -1.611 -47.07,  
33.48 9.222 -47.07,  
-33.41 9.222 -47.12,  
-33.41 -1.611 -47.12,  
-24.02 -1.611 -52.53,  
-24.02 9.222 -52.53,  
29.49 9.222 53.82,  
29.49 -1.611 53.82,  
36.67 -1.611 45.72,  
36.67 9.222 45.72 ]
```

}

color NULL

```
coordIndex [11, 0, 3, 8, -1, 68, 67, 4,  
7, -1, 62, 61, 5, 6, -1, 66,  
65, 1, 2, -1, 64, 63, 9, 10,  
-1 ]
```

normal NULL

texCoord DEF_v2%11 TextureCoordinate {

```
point [0.827 0.8863,  
1 0.5858,  
1 0.4097,  
0.8269 0.1093,  
0.7487 0.02123,  
0.2531 0.02126,  
0.1749 0.1093,  
0.00151 0.4098,  
0.001518 0.5859,  
0.175 0.8863,  
0.3275 0.9744,  
0.6745 0.9744,  
0.7215 0.728,  
0.8106 0.5736,  
0.8106 0.4219,  
0.7214 0.2676,  
0.59 0.1917,  
0.4118 0.1918,  
0.2804 0.2676,  
0.1913 0.422,  
0.1913 0.5737,  
0.2805 0.7281,  
0.4119 0.8039,  
0.5901 0.8039,  
-1.737 4.771,  
-5 -0.8814,  
5 -0.8823,  
1.737 4.771,  
-3.264 -3.889,  
-2.481 -4.771,  
2.48 -4.771,  
3.263 -3.89,
```

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-5 0.8819,
-5 -0.8814,
-5 -0.8814,
-3.264 -3.889,
3.263 -3.89,
5 -0.8823,
0.6745 0.9744,
0.827 0.8863,
0.7215 0.728,
0.5901 0.8039,
0.8106 0.4219,
0.501 0.4978,
0.8106 0.5736,
0.59 0.1917,
0.7214 0.2676,
0.1913 0.5737,
0.1913 0.422,
0.2804 0.2676,
0.4118 0.1918,
0.4119 0.8039,
0.2805 0.7281,
0.501 0.4978,
0.1913 0.422,
0.501 0.4978,
0.2805 0.7281,
0.5901 0.8039,
0.501 0.4978,
0.501 0.4978,
0.8106 0.5736,
0.501 0.4978,
0.7214 0.2676,
0.501 0.4978,
0.4118 0.1918,
0 1,
0 0,
1 0,
1 1,
0 1,
0 0,
1 0,
1 1,
0 1,
0 0,
1 0,
1 1,
0 1,
0 0,
1 0,
1 1,
0 1,
0 0,
1 0,
1 1,
0 1,
0 0,
1 0,
1 1,
1.997 0,
1.536 1.356,
0.4699 1.356,
0.001465 -3.4e-05.

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0.005449 -3.4e-05,
2.001 0,
2.001 2.988,
0.005449 2.988,
0.4739 2.298,
1.54 2.298,
1.994 0,
1.533 1.353,
0.4676 1.353,
-0.000817 -3.4e-05,
1.994 2.988,
-0.000817 2.988,
0.4676 2.298,
1.533 2.298,
2.013 0,
1.552 1.353,
0.4861 1.353,
0.01763 -3.4e-05,
2.013 2.988,
0.01763 2.988,
0.4861 2.298,
1.552 2.298,
1.374 0,
1.233 1.353,
0.1676 1.353,
0.03941 -3.4e-05,
1.374 2.988,
0.03941 2.988,
0.1676 2.298,
1.233 2.298,
1.205 1.353,
0.1392 1.353,
-0.000523 -3.4e-05,
1.334 0,
1.334 2.988,
-0.000523 2.988,
0.1392 2.298,
1.205 2.298]

}

texCoordIndex [27, 24, 25, 26, -1, 43, 40, 41,
42, -1, 31, 28, 29, 30, -1, 39,
36, 37, 38, -1, 35, 32, 33, 34,
-1]

creaseAngle 0

}

}

}

DEF Main_Room_Walls Group {
children Shape {
appearance Appearance {
material USE_v2%9

texture USE Wall_Tex_6

textureTransform NULL

}

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88. -1. 30. 31. 86. 85. -1. 29.
88. 87. 28. -1. 83. 82. 27. 24.
-1. 25. 26. 81. 84. -1. 26. 27.
82. 81. -1. 25. 84. 83. 24. -1.
44. 99. 98. 47. -1. 45. 46. 97.
100. -1. 98. 97. 46. 47. -1. 44.
45. 100. 99. -1. 40. 95. 94. 43.
-1. 41. 42. 93. 96. -1. 94. 93.
42. 43. -1. 40. 41. 96. 95. -1.
36. 91. 90. 39. -1. 37. 38. 89.
92. -1. 90. 89. 38. 39. -1. 36.
37. 92. 91. -1. 32. 102. 103. 35.
-1. 33. 34. 104. 101. -1. 32. 33.
101. 102. -1. 103. 104. 34. 35. -1]

normal NULL

texCoord USE_v2%11

texCoordIndex [135. 136. 137. 138. -1. 139. 140. 141.
142. -1. 140. 137. 136. 141. -1. 139.
142. 135. 138. -1. 103. 104. 105. 106.
-1. 107. 108. 109. 110. -1. 108. 105.
104. 109. -1. 107. 110. 103. 106. -1.
95. 96. 97. 98. -1. 99. 100. 101.
102. -1. 97. 101. 100. 98. -1. 95.
99. 102. 96. -1. 111. 112. 113. 114.
-1. 115. 116. 117. 118. -1. 113. 117.
116. 114. -1. 111. 115. 118. 112. -1.
119. 120. 121. 122. -1. 123. 124. 125.
126. -1. 121. 125. 124. 122. -1. 119.
123. 126. 120. -1. 127. 128. 129. 130.
-1. 131. 132. 133. 134. -1. 127. 131.
134. 128. -1. 129. 133. 132. 130. -1]

creaseAngle 0

}

}

}

DEF Main_Room_Ceiling Group {

children Shape {

appearance Appearance {
material USE Ceiling_Mat

texture ImageTexture {
url "ceil.gif"
}

textureTransform NULL

}

geometry IndexedFaceSet {

coord USE_v2%8

color NULL

coordIndex [15. 14. 51. 52. -1. 13. 12. 49.
50. -1. 21. 20. 57. 58. -1. 23.
22. 59. 48. -1. 12. 23. 48. 49.
-1. 22. 21. 58. 59. -1. 20. 19.

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16. 53. 54. -1. 69. 53. 70. -1.
71. 51. 72. -1. 73. 59. 74. -1.
75. 59. 76. -1. 77. 57. 78. -1.
79. 55. 80. -1]

normal NULL

texCoord USE_v2%11

texCoordIndex [7. 8. 20. 19. -1. 9. 10. 22.
21. -1. 1. 2. 14. 13. -1. 44.
45. 46. 47. -1. 10. 11. 23. 22.
-1. 0. 1. 13. 12. -1. 2. 3.
15. 14. -1. 6. 7. 19. 18. -1.
8. 9. 21. 20. -1. 4. 5. 17.
16. -1. 48. 49. 50. -1. 51. 49.
52. -1. 53. 49. 54. -1. 55. 49.
56. -1. 57. 49. 58. -1. 57. 47.
49. -1. 3. 4. 16. 15. -1. 5.
6. 18. 17. -1. 59. 55. 60. -1.
61. 53. 62. -1. 63. 46. 64. -1.
65. 46. 66. -1. 67. 48. 68. -1.
69. 51. 70. -1]

creaseAngle 0.5836

}

}

}

DEF Main_Room_Posters Group {
children [
DEF Main_Room_Poster-1 Group {
children Anchor {
children Shape {
appearance Appearance {
material DEF_v2%12 Material {
ambientIntensity 0.0694
diffuseColor 1 1 1
transparency 0
}

texture ImageTexture {
url "plbut5.gif"
}

textureTransform NULL

}

geometry IndexedFaceSet {
coord USE_v2%8

color NULL

coordIndex [85. 86. 87. 88. -1]
normal NULL

texCoord USE_v2%11

texCoordIndex [75. 76. 77. 78. -1]
creaseAngle 0
}

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```
}  
}  
DEF Main_Room_Poster-2 Group {  
  children Anchor {  
    children Shape {  
      appearance Appearance {  
        material USE_v2%12  
  
        texture ImageTexture {  
          url "plbut6.gif"  
        }  
  
        textureTransform NULL  
  
      }  
  
      geometry IndexedFaceSet {  
        coord USE_v2%8  
  
        color NULL  
  
        coordIndex [ 81, 82, 83, 84, -1 ]  
        normal NULL  
  
        texCoord USE_v2%11  
  
        texCoordIndex [ 71, 72, 73, 74, -1 ]  
        creaseAngle 0  
      }  
    }  
  
    url "unsecure.html"  
    description "Financial Planning"  
    parameter "target=side_window"  
  }  
}  
}  
DEF Main_Room_Poster-3 Group {  
  children Anchor {  
    children Shape {  
      appearance Appearance {  
        material USE_v2%12  
  
        texture ImageTexture {  
          url "plbut1.gif"  
        }  
  
        textureTransform NULL  
  
      }  
  
      geometry IndexedFaceSet {  
        coord USE_v2%8  
  
        color NULL  
  
        coordIndex [ 97, 98, 99, 100, -1 ]  
        normal NULL  
  
      }  
    }  
  }  
}
```

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```
}  
  
url "tables.html"  
description "First Home Loans"  
parameter "target=side_window"  
}  
  
}  
DEF Main_Room_Poster-4 Group {  
children Anchor {  
children Shape {  
appearance Appearance {  
material USE_v2%12  
  
texture ImageTexture {  
url "plbut2.gif"  
}  
  
textureTransform NULL  
  
}  
  
geometry IndexedFaceSet {  
coord USE_v2%8  
  
color NULL  
  
coordIndex [ 93, 94, 95, 96, -1 ]  
normal NULL  
  
texCoord USE_v2%11  
  
texCoordIndex [ 83, 84, 85, 86, -1 ]  
creaseAngle 0  
}  
  
}  
  
url "profile.html"  
description "Financial Planning"  
parameter "target=side_window"  
}  
  
}  
DEF Main_Room_Poster-5 Group {  
children Anchor {  
children Shape {  
appearance Appearance {  
material USE_v2%12  
  
texture ImageTexture {  
url "plbut7.gif"  
}  
  
textureTransform NULL  
  
}  
  
geometry IndexedFaceSet {  
coord USE_v2%8
```


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```
transparency 0
}

texture USE Marble_Tex_2

textureTransform NULL

}

geometry IndexedFaceSet{
  coord DEF_v2%13 Coordinate {
    point [-33.41 11.96 -96.36,
      -33.4 11.96 -108.1,
      -21.86 11.96 -128.1,
      -11.7 11.96 -133.9,
      11.38 11.96 -133.9,
      21.53 11.96 -128.1,
      33.07 11.96 -108.1,
      33.06 11.96 -96.34,
      21.51 11.96 -76.35,
      14.25 11.96 -69.97,
      -14.62 11.96 -69.99,
      -21.87 11.96 -76.37,
      -33.4 -17.15 -108.1,
      -33.41 -17.15 -96.36,
      -21.87 -17.15 -76.37,
      -14.62 -17.15 -69.99,
      14.25 -17.15 -69.97,
      21.51 -17.15 -76.35,
      33.06 -17.15 -96.34,
      33.07 -17.15 -108.1,
      21.53 -17.15 -128.1,
      11.38 -17.15 -133.9,
      -11.7 -17.15 -133.9,
      -21.86 -17.15 -128.1,
      -31.46 -17.15 -132.1,
      -41.66 -17.15 -114.4,
      -41.66 11.96 -114.4,
      -31.46 11.96 -132.1,
      -41.66 -17.15 -90.04,
      -31.48 -17.15 -72.38,
      -31.48 11.96 -72.39,
      -41.66 11.96 -90.04,
      -19.98 -17.12 -54.89,
      19.98 -17.12 -54.87,
      19.98 17.13 -54.87,
      -19.98 17.13 -54.89,
      31.12 -17.15 -72.37,
      41.32 -17.15 -90.01,
      41.32 11.96 -90.01,
      31.12 11.96 -72.37,
      41.32 -17.15 -114.4,
      31.14 -17.15 -132,
      31.15 11.96 -132,
      41.32 11.96 -114.4,
      9.354 -17.15 -144.2,
      -9.665 -17.15 -144.2,
      -9.663 11.96 -144.2,
      9.354 11.96 -144.2,
      21.51 -17.15 -76.35,
      21.51 11.96 -76.35.
```

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-21.86 -17.15 -128.1,
-21.86 11.96 -128.1,
-31.46 11.96 -132.1,
-31.46 -17.15 -132.1,
-33.41 -17.15 -96.36,
-33.41 11.96 -96.36,
-41.66 11.96 -90.04,
-41.66 -17.15 -90.04,
14.25 -17.15 -69.97,
14.25 11.96 -69.97,
33.06 -17.15 -96.34,
33.06 11.96 -96.34,
-14.62 -17.15 -69.99,
-21.87 -17.15 -76.37,
-21.87 11.96 -76.37,
-14.62 11.96 -69.99,
11.38 -17.15 -133.9,
11.38 11.96 -133.9,
9.354 11.96 -144.2,
9.354 -17.15 -144.2,
21.53 11.96 -128.1,
21.53 -17.15 -128.1,
31.14 -17.15 -132,
31.15 11.96 -132,
-33.4 11.96 -108.1,
-33.4 -17.15 -108.1,
-41.66 -17.15 -114.4,
-41.66 11.96 -114.4,
-11.7 -17.15 -133.9,
-11.7 11.96 -133.9,
-9.665 -17.15 -144.2,
-9.663 11.96 -144.2,
-31.48 11.96 -72.39,
-31.48 -17.15 -72.38,
41.32 11.96 -90.01,
41.32 -17.15 -90.01,
-19.98 17.13 -54.89,
-19.98 -17.12 -54.89,
19.98 -17.12 -54.87,
19.98 17.13 -54.87]

}

color NULL

coordIndex [14, 13, 28, 29, -1, 12, 23, 24,
25, -1, 18, 17, 36, 37, -1, 20,
19, 40, 41, -1, 22, 21, 44, 45,
-1, 16, 15, 32, 33, -1, 17, 12,
15, 16, -1, 19, 12, 17, 18, -1,
21, 12, 19, 20, -1, 23, 12, 21,
22, -1, 15, 12, 13, 14, -1]

colorIndex [0, 0, 0, 0, 0, 0, 0, 0,
0, 0, 0]

normal NULL

texCoord DEF _v2%15 TextureCoordinate {
point [-1.271 6.084,
-1.737 4.771,
1.737 4.77,
1.239 6.083,
-57.5 17.13,

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-1.271 6.084,
1.239 6.083,
1.87 6.637,
2.874 8.375,
2.874 9.393,
1.871 11.13,
0.9893 11.64,
-1.017 11.64,
-1.9 11.13,
-2.735 11.48,
-3.621 9.946,
-3.622 7.827,
-2.737 6.293,
2.705 6.291,
3.592 7.825,
3.592 9.944,
2.707 11.48,
0.8132 12.54,
-0.8402 12.54,
1.506 2.547,
1.506 -0.002064,
0.0266 0.000151,
0.02639 2.999,
1.507 -0.002093,
1.507 2.547,
0.02817 2.999,
0.02817 0.000117,
0.01851 -0.002093,
0.9359 -0.002064,
0.9359 2.547,
0.01851 2.547,
3.137 -0.002093,
3.137 2.547,
1.148 2.547,
1.148 -0.002064,
1.042 -0.002093,
1.042 2.547,
0.03233 2.547,
0.03233 -0.002093,
1.042 2.547,
1.042 -0.002064,
0.03138 -0.002064,
0.03124 2.547,
-0.03965 -0.002093,
1.065 -0.002064,
1.066 2.547,
-0.03965 2.547,
3.377 -0.002093,
3.377 2.547,
1.444 2.547,
1.443 -0.002064,
1.026 -0.002093,
1.026 2.547,
0.01643 2.547,
0.01643 -0.002093,
1.026 2.547,
1.026 -0.002064,
0.01548 -0.002064,
0.01534 2.547,
-0.01637 -0.002093,
1.057 -0.002064.

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0.9866 -0.002093,
0.9866 2.547,
-0.02296 2.547,
-0.02296 -0.002093,
0.9862 2.547,
0.9863 -0.002064,
-0.02413 -0.002064,
-0.02427 2.547,
-0.0638 -0.002093,
1.049 -0.002064,
1.049 2.547,
-0.0638 2.547,
3.372 -0.002093,
3.372 2.547,
1.452 2.547,
1.452 -0.002064,
1.034 -0.002093,
1.034 2.547,
0.0238 2.547,
0.0238 -0.002093,
1.033 2.547,
1.033 -0.002064,
0.02261 -0.002064,
0.02247 2.547,
-0.06442 -0.002093,
1.053 -0.002064,
1.053 2.547,
-0.06442 2.547,
3.383 -0.002093,
3.383 2.547,
1.475 2.547,
1.475 -0.002064,
1.024 -0.002093,
1.024 2.547,
0.01398 2.547,
0.01398 -0.002093,
1.023 2.547,
1.023 -0.002064,
0.01279 -0.002064,
0.01265 2.547,
0.06265 -0.002093,
0.9907 -0.002064,
0.9907 2.547,
0.06265 2.547]

}

texCoordIndex [10, 9, 22, 23, -1, 8, 19, 20,
21, -1, 14, 13, 24, 25, -1, 16,
15, 26, 27, -1, 18, 17, 28, 29,
-1, 3, 0, 1, 2, -1, 13, 8,
11, 12, -1, 15, 8, 13, 14, -1,
17, 8, 15, 16, -1, 19, 8, 17,
18, -1, 11, 8, 9, 10, -1]

creaseAngle 0

}

}

}
DEF Big_Room_Ceiling Group {
children Shape {

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```
97, -1, 62, 63, 64, 65, -1, 46,  
47, 48, 49, -1, 118, 119, 120, 121,  
-1, 102, 103, 104, 105, -1, 38, 39,  
40, 41, -1, 78, 79, 80, 81, -1,  
98, 99, 100, 101, -1, 66, 67, 68,  
69, -1, 86, 87, 88, 89, -1, 54,  
55, 56, 57, -1, 70, 71, 72, 73,  
-1, 82, 83, 84, 85, -1, 90, 91,  
92, 93, -1, 58, 59, 60, 61, -1,  
42, 43, 44, 45, -1, 106, 107, 108,  
109, -1, 74, 75, 76, 77, -1, 34,  
35, 36, 37, -1, 114, 115, 116, 117,  
-1, 50, 51, 52, 53, -1, 30, 31,  
32, 33, -1 ]
```

```
creaseAngle 0
```

```
}
```

```
}
```

```
}
```

```
]
```

```
}
```

```
}
```

```
translation 0 0 0
```

```
rotation 0 1 0 1.047
```

```
}
```

```
DEF Alcove Transform {
```

```
children Group {
```

```
children Group {
```

```
children [
```

```
DEF Alcove_Walls Group {
```

```
children Shape {
```

```
appearance Appearance {
```

```
material DEF_v2%20 Material {
```

```
ambientIntensity 0.4
```

```
diffuseColor 0.8 0.8 0.8
```

```
transparency 0
```

```
}
```

```
texture USE Wall_Tex_6
```

```
textureTransform NULL
```

```
}
```

```
geometry IndexedFaceSet {
```

```
coord DEF_v2%17 Coordinate {
```

```
point [ -14.61 -17.15 -69.99,
```

```
-19.97 -17.12 -54.89,
```

```
19.99 -17.12 -54.87,
```

```
14.25 -17.15 -69.97,
```

```
19.98 17.13 -54.86,
```

```
14.25 11.96 -69.97,
```

```
-19.97 17.13 -54.89,
```

```
-14.61 11.96 -69.99,
```

```
-14.61 -17.15 -69.99,
```

```
-19.97 -17.12 -54.89,
```

```
19.99 -17.12 -54.87,
```

```
14.25 -17.15 -69.97 ]
```

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normal NULL

texCoord DEF_v2%19 TextureCoordinate {

point [1.604 0.000336,
0.001279 -0.001876,
1.604 2.996,
0.001279 2.544,
-37.55 17.13,
-48.36 11.96,
0.06523 2.544,
0.06523 -0.001905,
2.929 -0.001876,
2.929 2.544,
1.59 -0.001905,
1.59 2.544,
0.000662 2.996,
0.000662 0.000302,
-1.27 6.084,
-1.736 4.772,
1.738 4.77,
1.239 6.083]

}

texCoordIndex [6, 7, 8, 9, -1, 10, 11, 12,
13, -1, 3, 1, 0, 2, -1]

creaseAngle 0

}

}

}

DEF Alcove_Ceiling Group {

children Shape {

appearance Appearance {
material USE Ceiling_Mat

texture NULL

textureTransform NULL

}

geometry IndexedFaceSet {

coord USE_v2%17

color NULL

coordIndex [7, 5, 4, 6, -1]

normal NULL

texCoord NULL

creaseAngle 0

}

}

}

DEF Alcove_Floor Group {

children Shape {

appearance Appearance {

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```
}  
geometry DEF floor-alcove IndexedFaceSet {  
  coord USE_v2%17  
  
  color NULL  
  
  coordIndex [11, 8, 9, 10, -1]  
  normal NULL  
  
  texCoord USE_v2%19  
  
  texCoordIndex [17, 14, 15, 16, -1]  
  creaseAngle 0  
}
```

```
}
```

```
}
```

```
]
```

```
}
```

```
}
```

```
translation 0 0 0  
rotation 0 1 0 2.094
```

```
}  
DEF Sign_Alcove Transform {
```

```
  children Transform {  
    children Group {  
      children Group {  
        children [  
          Group {  
            children Shape {  
              appearance Appearance {  
                material USE_v2%20
```

```
              texture USE Wall_Tex_6
```

```
            textureTransform NULL
```

```
          }  
        }
```

```
      geometry IndexedFaceSet {  
        coord USE_v2%17
```

```
        color NULL
```

```
        coordIndex [7, 0, 3, 5, -1, 0, 7, 6,  
                    1, -1, 5, 3, 2, 4, -1]
```

```
        normal NULL
```

```
        texCoord USE_v2%19
```

```
        texCoordIndex [6, 7, 8, 9, -1, 10, 11, 12,  
                       13, -1, 3, 1, 0, 2, -1]
```

```
        creaseAngle 0
```

```
      }
```

```
    }
```

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texture NULL

textureTransform NULL

}

geometry IndexedFaceSet {
 coord USE_v2%17

color NULL

coordIndex [7, 5, 4, 6, -1]
 normal NULL

texCoord NULL

creaseAngle 0

}

}

}

Group {

children Shape {
 appearance Appearance {
 material USE_v2%20

texture USE Marble_Tex_2

textureTransform NULL

}

geometry IndexedFaceSet {
 coord USE_v2%17

color NULL

coordIndex [11, 8, 9, 10, -1]
 normal NULL

texCoord USE_v2%19

texCoordIndex [17, 14, 15, 16, -1]
 creaseAngle 0

}

}

}

]

}

}

translation 0 0 0

rotation 0 1 0 2.094

}

translation 0 0 0

rotation 0 -1 0 2.094

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```
Group {
  children Shape {
    appearance Appearance {
      material USE_v2%16

      texture USE Marble_Tex_2

      textureTransform NULL
    }

    geometry IndexedFaceSet {
      coord USE_v2%13

      color NULL

      coordIndex [ 14, 13, 28, 29, -1, 12, 23, 24,
                  25, -1, 18, 17, 36, 37, -1, 20,
                  19, 40, 41, -1, 22, 21, 44, 45,
                  -1, 16, 15, 32, 33, -1, 17, 12,
                  15, 16, -1, 19, 12, 17, 18, -1,
                  21, 12, 19, 20, -1, 23, 12, 21,
                  22, -1, 15, 12, 13, 14, -1 ]
      colorIndex [ 0, 0, 0, 0, 0, 0, 0, 0, 0,
                  0, 0, 0 ]
      normal NULL

      texCoord USE_v2%15

      texCoordIndex [ 10, 9, 22, 23, -1, 8, 19, 20,
                     21, -1, 14, 13, 24, 25, -1, 16,
                     15, 26, 27, -1, 18, 17, 28, 29,
                     -1, 3, 0, 1, 2, -1, 13, 8,
                     11, 12, -1, 15, 8, 13, 14, -1,
                     17, 8, 15, 16, -1, 19, 8, 17,
                     18, -1, 11, 8, 9, 10, -1 ]
      creaseAngle 0
    }
  }
}

Group {
  children Shape {
    appearance Appearance {
      material USE Ceiling_Mat

      texture NULL

      textureTransform NULL
    }

    geometry IndexedFaceSet {
      coord USE_v2%13

      color NULL

      coordIndex [ 2, 1, 26, 27, -1, 0, 11, 30,
                  31, -1, 6, 5, 42, 43, -1, 8,
                  7, 38, 39, -1, 4, 3, 46, 47,
```

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```
    0, 0, 0, 0]
normal NULL

texCoord    NULL

creaseAngle 0
}
}
}
Group {
children Shape {
appearance Appearance {
material    USE_v2%16

texture USE Wall_Tex_6

textureTransform    NULL
}

geometry IndexedFaceSet {
coord USE_v2%13

color NULL

coordIndex [ 48, 49, 50, 51, -1, 52, 53, 54,
55, -1, 56, 57, 58, 59, -1, 60,
61, 62, 63, -1, 48, 64, 65, 49,
-1, 52, 66, 67, 53, -1, 68, 69,
70, 71, -1, 72, 73, 74, 75, -1,
76, 77, 78, 79, -1, 80, 81, 82,
83, -1, 72, 77, 76, 73, -1, 60,
81, 80, 61, -1, 56, 84, 85, 57,
-1, 85, 84, 86, 87, -1, 55, 54,
79, 78, -1, 59, 58, 83, 82, -1,
63, 62, 88, 89, -1, 51, 50, 90,
91, -1, 75, 74, 87, 86, -1, 68,
71, 92, 93, -1, 67, 66, 91, 90,
-1, 70, 69, 89, 88, -1, 65, 64,
94, 95, -1 ]
colorIndex [ 0, 0, 0, 0, 0, 0, 0, 0,
0, 0, 0, 0, 0, 0, 0, 0,
0, 0, 0, 0, 0, 0, 0 ]
normal NULL

texCoord    USE_v2%15

texCoordIndex [ 110, 111, 112, 113, -1, 94, 95, 96,
97, -1, 62, 63, 64, 65, -1, 46,
47, 48, 49, -1, 118, 119, 120, 121,
-1, 102, 103, 104, 105, -1, 38, 39,
40, 41, -1, 78, 79, 80, 81, -1,
98, 99, 100, 101, -1, 66, 67, 68,
69, -1, 86, 87, 88, 89, -1, 54,
55, 56, 57, -1, 70, 71, 72, 73,
-1, 82, 83, 84, 85, -1, 90, 91,
92, 93, -1, 58, 59, 60, 61, -1,
42, 43, 44, 45, -1, 106, 107, 108,
109, -1, 74, 75, 76, 77, -1, 34,
```


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```
}
}
]
}
}

translation 0 0 0
rotation 0 1 0 1.047
}

translation 0 0 0
rotation 0 1 0 4.189
scale 1 1 1
}
DEF Room Transform {
children Transform {
children Group {
children Group {
children [
Group {
children Shape {
appearance Appearance {
material USE_v2%16

texture USE Marble_Tex_2

textureTransform NULL

}

geometry IndexedFaceSet {
coord USE_v2%13

color NULL

coordIndex [ 14, 13, 28, 29, -1, 12, 23, 24,
25, -1, 18, 17, 36, 37, -1, 20,
19, 40, 41, -1, 22, 21, 44, 45,
-1, 16, 15, 32, 33, -1, 17, 12,
15, 16, -1, 19, 12, 17, 18, -1,
21, 12, 19, 20, -1, 23, 12, 21,
22, -1, 15, 12, 13, 14, -1 ]
colorIndex [ 0, 0, 0, 0, 0, 0, 0, 0,
0, 0, 0 ]
normal NULL

texCoord USE_v2%15

texCoordIndex [ 10, 9, 22, 23, -1, 8, 19, 20,
21, -1, 14, 13, 24, 25, -1, 16,
15, 26, 27, -1, 18, 17, 28, 29,
-1, 3, 0, 1, 2, -1, 13, 8,
11, 12, -1, 15, 8, 13, 14, -1,
17, 8, 15, 16, -1, 19, 8, 17,
18, -1, 11, 8, 9, 10, -1 ]
creaseAngle 0
}
}
}
```

```
texture NULL

textureTransform  NULL

}

geometry IndexedFaceSet{
  coord USE_v2%13

  color  NULL

  coordIndex  [2, 1, 26, 27, -1, 0, 11, 30,
               31, -1, 6, 5, 42, 43, -1, 8,
               7, 38, 39, -1, 4, 3, 46, 47,
               -1, 10, 9, 34, 35, -1, 10, 0,
               8, 9, -1, 7, 0, 5, 6, -1,
               5, 0, 3, 4, -1, 3, 0, 1,
               2, -1, 0, 7, 8, -1, 0, 10,
               11, -1]
  colorIndex  [0, 0, 0, 0, 0, 0, 0, 0, 0,
               0, 0, 0, 0]
  normal  NULL

  texCoord  NULL

  creaseAngle  0
}

}

}

Group{
  children  Shape{
    appearance  Appearance{
      material  USE_v2%16

      texture  USE Wall_Tex_6

      textureTransform  NULL
    }
  }

  geometry IndexedFaceSet{
    coord USE_v2%13

    color  NULL

    coordIndex  [48, 49, 50, 51, -1, 52, 53, 54,
                 55, -1, 56, 57, 58, 59, -1, 60,
                 61, 62, 63, -1, 48, 64, 65, 49,
                 -1, 52, 66, 67, 53, -1, 68, 69,
                 70, 71, -1, 72, 73, 74, 75, -1,
                 76, 77, 78, 79, -1, 80, 81, 82,
                 83, -1, 72, 77, 76, 73, -1, 60,
                 81, 80, 61, -1, 56, 84, 85, 57,
                 -1, 85, 84, 86, 87, -1, 55, 54,
                 79, 78, -1, 59, 58, 83, 82, -1,
                 63, 62, 88, 89, -1, 51, 50, 90,
                 91, -1, 75, 74, 87, 86, -1, 68,
                 71, 92, 93, -1, 67, 66, 91, 90,
```

texCoord USE_v2%15

texCoordIndex [110, 111, 112, 113, -1, 94, 95, 96,
97, -1, 62, 63, 64, 65, -1, 46,
47, 48, 49, -1, 118, 119, 120, 121,
-1, 102, 103, 104, 105, -1, 38, 39,
40, 41, -1, 78, 79, 80, 81, -1,
98, 99, 100, 101, -1, 66, 67, 68,
69, -1, 86, 87, 88, 89, -1, 54,
55, 56, 57, -1, 70, 71, 72, 73,
-1, 82, 83, 84, 85, -1, 90, 91,
92, 93, -1, 58, 59, 60, 61, -1,
42, 43, 44, 45, -1, 106, 107, 108,
109, -1, 74, 75, 76, 77, -1, 34,
35, 36, 37, -1, 114, 115, 116, 117,
-1, 50, 51, 52, 53, -1, 30, 31,
32, 33, -1]

creaseAngle 0

}

}

}

]

}

}

translation 0 0 0

rotation 0 1 0 1.047

}

translation 0 0 0

rotation 0 1 0 3.142

}

DEF Logo Transform {

children Inline {

url "logo.gif"

bboxCenter 0 0 -63.43

bboxSize 26 9 1.14

}

translation 0 0 0

rotation 0 0 1 0

scale 1 1 1

scaleOrientation 0 0 1 0

}

DEF Sign Transform {

children Inline {

url "sign.wrl"

bboxCenter 0.021 2.077 0

bboxSize 25.41 28.27 0

}

translation -54.79 0 31.63

rotation 0 1 0 2.094

scale 0.5 0.5 0.5

scaleOrientation 0 0 1 0

}

DEF Plant-1 Transform {

```
}  
translation -31.14 -17 49.01  
scale 2.75 2.75 2.75  
scaleOrientation 0 0 1 0  
}
```

```
DEF Plant-2 Transform {  
  children Billboard {  
    children Inline {  
      url "plant-2.wrl"  
      bboxCenter 0 2.5 0  
      bboxSize 2.5 5 0  
    }  
  }  
}
```

```
}  
translation -55.21 -17 0  
scale 2.75 2.75 2.75  
scaleOrientation 0 0 1 0  
}
```

```
DEF Plant-3 Transform {  
  children Billboard {  
    children Inline {  
      url "plant-3.wrl"  
      bboxCenter 0 2.5 0  
      bboxSize 2.5 5 0  
    }  
  }  
}
```

```
}  
translation -27.08 -17 -47.81  
scale 2.75 2.75 2.75  
scaleOrientation 0 0 1 0  
}
```

```
DEF Plant-1a Transform {  
  children Billboard {  
    children Inline {  
      url "plant-1.wrl"  
      bboxCenter 0 2.5 0  
      bboxSize 2.5 5 0  
    }  
  }  
}
```

```
}  
translation 31.14 -17 49.01  
scale 2.75 2.75 2.75  
scaleOrientation 0 0 1 0  
}
```

```
DEF Plant-2a Transform {  
  children Billboard {  
    children Inline {  
      url "plant-2.wrl"  
      bboxCenter 0 2.5 0  
      bboxSize 2.5 5 0  
    }  
  }  
}
```

```
}  
translation 55.21 -17 0  
scale 2.75 2.75 2.75
```

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```
    bboxCenter 0 2.5 0
    bboxSize 2.5 5 0
}
}

translation 27.08 -17 -47.81
scale 2.75 2.75 2.75
scaleOrientation 0 0 1 0
}
DEF Globe_Light_Fixture Transform {
children Inline {
    url "globe.wrl"
    bboxCenter 0 9.497 0
    bboxSize 12.31 3.326 12.31
}
}

translation -88.6 0 -50.96
}
DEF Pent_Light_Fixture Transform {
children Inline {
    url "pent.wrl"
    bboxCenter 0.7753 10.26 0.0001302
    bboxSize 14.69 1.805 15.45
}
}

translation 88.43 0 -51.25
}
DEF Sun_Light_Fixture Transform {
children Inline {
    url "sun.wrl"
    bboxCenter 0.0001001 10.22 9.966e-05
    bboxSize 20.76 1.928 21.82
}
}

translation 88.61 0 50.96
}
Collision {
children DEF Room_2_Stuff LOD {
    center -88.6 0 -50.96
    range 60
    level [
        DEF Room_2_Hi Group {
            children [
                DEF Pig_High Transform {
                    children Inline {
                        url "pig.wrl"
                        bboxCenter 0.6007 1.576 0
                        bboxSize 3.622 3.153 4.992
                    }
                }

                translation -114 -17 -63.6
                rotation 0 1 0 0.2816
                scale 3.681 3.681 3.681
                scaleOrientation 0 0 1 0
            ]
        }
        DEF Visa_High Transform {
            children Inline {
                url "visa.wrl"
                bboxCenter 0 0.8034 0.4961
                bboxSize 7.412 6.568 2.008
            }
        }
    ]
}
}
```

```
}
DEF M_Card_High Transform {
  children Inline {
    url "m-card.wrl"
    bboxCenter 0 0.8124 0.4961
    bboxSize 8.071 6.586 2.008
  }

  translation -88.78 -8 -83.94
  rotation 0 0 1 0
  scale 1.5 1.5 1.5
  scaleOrientation 0 0 1 0
}
DEF Check_Book_High Transform {
  children Transform {
    children Inline {
      url "chk-book.wrl"
      bboxCenter 0 1.009 0
      bboxSize 5.357 4.655 6.264
    }

    rotation 0 0 1 0.142
  }

  translation -94.94 -13.2 -66.03
  rotation 0 1 0 2.153
  scale 2 2 2
  scaleOrientation 0 0 1 0
}
DEF Car_and_Boat Transform {
  children Inline {
    url "car-boat.wrl"
    bboxCenter 8.106 1.278 -0.205
    bboxSize 32.35 7.13 6.59
  }

  translation -108.8 -14.69 -45.04
  rotation 0 -1 0 1
  scale 1 1 1
  scaleOrientation 0 0 1 0
}
DEF House Transform {
  children Inline {
    url "house.wrl"
    bboxCenter 2.163 2.789 -0.0005898
    bboxSize 9.675 5.577 10.68
  }

  translation -78.08 -16.15 -70.29
  rotation 0 -1 0 1.524
  scale 1.5 1.5 1.5
  scaleOrientation 0 0 1 0
}
DEF Info_Icon Transform {
  children Inline {
    url "info.wrl"
    bboxCenter 0 0 0
    bboxSize 5.34 5.34 0.5
  }

  translation -122.2 4 -71.16
```

```
DEF Room_2_Low Group {
children [
DEF Pig_Low Transform {
children Inline {
url "pig-low.wrl"
bboxCenter 0 1.3 0.05
bboxSize 2.2 2 4.9
}

translation -114 -17 -63.6
rotation 0 1 0 0.2816
scale 3.681 3.681 3.681
scaleOrientation 0 0 1 0
}
DEF Visa_Low Transform {
children Inline {
url "c-card-low.wrl"
bboxCenter 0 0 0
bboxSize 7.4 4.924 0.8682
}

translation -117.5 -8 -34.12
rotation 0 1 0 2.094
scale 1.5 1.5 1.5
scaleOrientation 0 0 1 0
}
DEF M_Card_Low Transform {
children Inline {
url "c-card-low.wrl"
bboxCenter 0 0 0
bboxSize 7.4 4.924 0.8682
}

translation -88.78 -8 -83.94
rotation 0 0 1 0
scale 1.5 1.5 1.5
scaleOrientation 0 0 1 0
}
DEF Check_Book_Low Transform {
children Transform {
childr

url "chk-book-low.wrl"
bboxCenter -0.02842 0.01548 0
bboxSize 5.3 2.5 6.264
}

rotation 0 0 1 0.142
}

translation -94.94 -13.2 -66.03
rotation 0 1 0 2.153
scale 2 2 2
scaleOrientation 0 0 1 0
}
DEF Car_and_Boat_Low Transform {
children Inline {
url "car-boat-low.wrl"
bboxCenter 8.1 -0.35 0
bboxSize 32.2 3.3 6
}
}
```

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```
children Inline {  
  url "house-low.wrl"  
  bboxCenter 2 2 0  
  bboxSize 9 4 10.5  
}
```

```
translation -78.08 -16.15 -70.29  
rotation 0 -1 0 1.524  
scale 1.5 1.5 1.5  
scaleOrientation 0 0 1 0  
}
```

```
DEF Info_Icon Transform {  
  children Inline {  
    url "info-low.wrl"  
    bboxCenter 0 0 0  
    bboxSize 5.34 5.34 0.5  
  }  
}
```

```
translation -122.2 4 -71.16  
rotation 0 1 0 1.047  
scale 1.5 1.5 1.5  
scaleOrientation 0 0 1 0  
}
```

```
] ]  
} }  
]
```

```
collide FALSE  
proxy NULL
```

```
}  
Collision {  
  children DEF Room_4_Stuff LOD {  
    center 88.43 0 -51.25  
    range 60  
    level [  
      DEF Room_4_Hi Group {  
        children [  
          DEF Desk_High Transform {  
            children Inline {  
              url "desk.wrl"  
              bboxCenter 0 27.45 0  
              bboxSize 58.22 54.77 29.68  
            }  
  
            translation 92.01 -17 -69.26  
            rotation 0 -1 0 0.205099  
            scale 0.35 0.35 0.35  
            scaleOrientation 0 0 1 0  
          }  
          DEF Check_Book Transform {  
            children Inline {  
              url "chk-book2.wrl"  
              bboxCenter 0 0.02017 0  
              bboxSize 5.357 2.676 6.264  
            }  
  
            translation 92.01 -3.9 -67.26  
            rotation 0 1 0 0.5236  
            scale 0.8 0.8 0.8  
          }  
        ]  
      }  
    ]  
  }  
}
```


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```
    bboxSize 18 52.51 26.54
  }

  translation 107.8 -17 -39.46
  rotation 0 -1 0 1.765
  scale 0.35 0.35 0.35
  scaleOrientation 0 0 1 0
}
DEF Info_Icon Transform {
  children Inline {
    url "info.wrl"
    bboxCenter 0 0 0
    bboxSize 5.34 5.34 0.5
  }

  translation 122.2 4 -71.16
  rotation 0 -1 0 1.047
  scale 1.5 1.5 1.5
  scaleOrientation 0 0 1 0
}
]
}
DEF Room_4_Low Group {
  children [
    DEF Desk_Low Transform {
      children Inline {
        url "desk-low.wrl"
        bboxCenter 0 28 0
        bboxSize 58 55 28
      }

      translation 92.01 -17 -69.26
      rotation 0 -1 0 0.205099
      scale 0.35 0.35 0.35
      scaleOrientation 0 0 1 0
    }
    DEF File_Low Transform {
      children Inline {
        url "file-low.wrl"
        bboxCenter 0 26 0
        bboxSize 19 53 26
      }

      translation 107.8 -17 -39.46
      rotation 0 -1 0 1.765
      scale 0.35 0.35 0.35
      scaleOrientation 0 0 1 0
    }
    DEF Info_Icon Transform {
      children Inline {
        url "info-low.wrl"
        bboxCenter 0 0 0
        bboxSize 5.34 5.34 0.5
      }

      translation 122.2 4 -71.16
      rotation 0 -1 0 1.047
      scale 1.5 1.5 1.5
      scaleOrientation 0 0 1 0
    }
  ]
}
]
```

```
}
Collision {
children DEF Room_5_Stuff LOD {
center 88.61 0 50.96
range 60
level [
DEF Room_5_Hi Group {
children [
DEF Checkbox_High Transform {
children Inline {
url "checkbox.wrl"
bboxCenter 1.985 3.16 -0.7742
bboxSize 13.97 6.319 6.548
}

translation 91.64 -17 51.09
rotation 0 -1 0 1.476
scale 3 3 3
scaleOrientation 0 0 1 0
}
DEF Info_Icon Transform {
children Inline {
url "info.wrl"
bboxCenter 0 0 0
bboxSize 5.34 5.34 0.5
}

translation 122.2 4 71.16
rotation 0 -1 0 2.094
scale 1.5 1.5 1.5
scaleOrientation 0 0 1 0
}
DEF Plant-1 Transform {
children Billboard {
children Inline {
url "plant-1.wrl"
bboxCenter 0 2.5 0
bboxSize 2.5 5 0
}

}

translation 93.21 -17 89.9
scale 2.75 2.75 2.75
scaleOrientation 0 0 1 0
}
DEF Plant-2 Transform {
children Billboard {
children Inline {
url "plant-2.wrl"
bboxCenter 0 2.5 0
bboxSize 2.5 5 0
}

}

translation 124.9 -17 35.15
scale 2.75 2.75 2.75
scaleOrientation 0 0 1 0
}
}
```

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```
url "checkbox-low.wrl"  
bboxCenter 2.014 3.177 -0.7859  
bboxSize 14.03 6.343 6.572  
}
```

```
translation 91.64 -17 51.09  
rotation 0 -1 0 1.476  
scale 3 3 3  
scaleOrientation 0 0 1 0  
}
```

```
DEF Info_Icon Transform {  
children Inline {  
url "info-low.wrl"  
bboxCenter 0 0 0  
bboxSize 5.34 5.34 0.5  
}
```

```
translation 122.2 4 71.16  
rotation 0 -1 0 2.094  
scale 1.5 1.5 1.5  
scaleOrientation 0 0 1 0  
}
```

```
]  
}  
]  
}
```

```
collide FALSE  
proxy NULL
```

```
}  
]  
}  
}
```

```
translation 0 1.45 0  
scale 0.085 0.085 0.085
```

```
}
```