

# Overcoming Time-Zone Differences and Time Management Problem with Tele-Immersion

Tomoko Imai ([timai@mlab.t.u-tokyo.ac.jp](mailto:timai@mlab.t.u-tokyo.ac.jp))

Research Center for Advanced Science and Technology, The University of Tokyo  
Japan

Zhongwei Qiu ([zhwqiu@evl.uic.edu](mailto:zhwqiu@evl.uic.edu))

Electronic Visualization Laboratory (EVL), University of Illinois at Chicago  
USA

Sowmitri Behara ([sowmitri@evl.uic.edu](mailto:sowmitri@evl.uic.edu))

Electronic Visualization Laboratory (EVL), University of Illinois at Chicago  
USA

Susumu Tachi ([tachi@star.t.u-tokyo.ac.jp](mailto:tachi@star.t.u-tokyo.ac.jp))

School of Engineering, The University of Tokyo  
Japan

Tomonori Aoyama ([aoyama@mlab.t.u-tokyo.ac.jp](mailto:aoyama@mlab.t.u-tokyo.ac.jp))

School of Engineering, The University of Tokyo  
Japan

Andrew Johnson ([aej@evl.uic.edu](mailto:aej@evl.uic.edu))

Electronic Visualization Laboratory (EVL), University of Illinois at Chicago  
USA

Jason Leigh ([spiff@evl.uic.edu](mailto:spiff@evl.uic.edu))

Electronic Visualization Laboratory (EVL), University of Illinois at Chicago  
USA

## Abstract

N\*Vector (Networked Virtual Environment Collaboration Trans-Oceanic Research) is a project to develop innovative networked virtual reality technologies to support trans-oceanic collaboration [1]. The project is currently being conducted between Japan and the United States but the results are generalizable to other long-distance collaborative situations. In this paper we present one of the goals of N\*VECTOR, to develop tools to bridge time zone differences.

## 1. Introduction

When time zone differences are large, participants have to work asynchronously. Asynchronous work also occurs when we have to share expensive or scarce, computing or scientific resources, or if the collaboration involves individuals who are too busy to schedule face to face meetings. To overcome this situation, we often

exchange e-mail and fax or leave messages on physical Post-it notes. However it is often difficult to explain visual content using text even if additional illustrations and perhaps audio explanations are attached to a message. This is because these media often come in a separate, un-unified form. The viewer of the message must correlate the text with the picture and the audio explanation in order to form a full understanding of the message.

This problem is even more challenging in collaborative virtual reality (VR) because VR is not particularly well suited for the display of text, which is the basis of most traditional asynchronous collaboration tools. Our approach leverages the unique capabilities of VR to allow users to naturally annotate visual information by directly pointing at objects and speaking about them. These annotations are then transformed into either virtual Post-it notes that are left in the environment or emailed to collaborators. When the recipient of the message plays back the message, an avatar (a virtual representation of the sender of the message) will appear to re-enact the message. This is similar in concept to the playback of a video recording; but unlike a video which always depicts the recorded event from one point of view, a VR recording can be observed from any point of view.

This paper will describe three approaches that we are currently exploring to support annotations in VR for asynchronous collaboration. These include: **VR-annotator** - an annotation tool that allows collaborators to attach 3D VR recordings to objects in a VR scene; **VR-mail** - an email system built to work entirely in virtual reality; **VR-vcr** - a streaming recorder to record all transactions that occur in a collaborative VR session so that a full recreation of a past VR events is possible.

## 2. Tele-Immersion

Tele-Immersion is the union of networked VR and video in the context of significant computing and data mining, and supports collaborative virtual reality in design, training, education, scientific visualization, and computational steering. The ultimate goal of tele-immersion is not to reproduce a real face-to-face meeting in every detail, but to provide the "next generation" interface for collaborators, world-wide, to work together in a virtual environment that is seamlessly enhanced by computation and large databases. A typical tele-immersive space will be a persistent virtual environment maintained by a computer simulation that is constantly left running. The space exists and evolves over time. It may be the evolving design of a car, or the evolving simulation of climatological data. Users enter the space to check on the state of the simulated world, discuss the current situation with other collaborators in the space, make adjustments to the simulation, or leave messages for collaborators who are currently asleep on the far side of the planet. When participants are tele-immersed, they are able to see and interact with each other and the objects in a shared virtual environment and can talk to each other via ambient or personal microphones. The focus of tele-immersion is supporting high-quality interaction between small groups of tele-immersed participants.

Presence in the virtual world is typically maintained using an avatar, or a computer generated representation of a person. These avatars may be as simple as a pointer, but having physical body representations can be very helpful in aiding conversation and understanding in the virtual space as you can see where your collaborators are, and what they are looking at or pointing at. Tracking the user's head and hand position and orientation allows articulated avatars to transmit a decent amount of body language, and are very useful in task oriented situations. Seeing high quality live video of a person's face can improve negotiation. Video avatars, full-motion full-body video of a user, allow very realistic looking collaborators in the space improving recognition but require higher network bandwidth and high quality cameras low-light CCD cameras

Tele-Immersion will not replace email, phone calls, or existing tele-conferencing systems. They each have their strengths and uses. Just as word processing documents, and spreadsheets, and white boards are shared across the internet to put discussions into their appropriate context, sharing a virtual space with your collaborators as well as the 3D design being considered or the simulation being visualized, puts these discussions into their appropriate context. Tele-Immersive environments are not turn-key systems yet and require a fair amount of infrastructure to be established and maintained. Scientists and engineers are interested in using tools that help them do their work more conveniently and efficiently. Current tele-immersive work is priming the pump with collaborative projects with interested domain scientists to create these tools, deploy them, evaluate them, and then generalize their effectiveness.

### 3. Asynchronous Collaboration

In trans-oceanic tele-immersion, different time / different place collaboration is the most attractive. Because of time zone issues it may be inconvenient to schedule synchronous meetings, so asynchronous work may be the most appropriate method. Asynchronous work also has the advantage that geographically distributed teams can work on the problem around the clock, by passing the work off at the end of the day to another team who is just arriving at work in their morning. Email is a very successful tool supporting asynchronous work. However, in international collaborations there is typically a 1-day turnaround time to get responses, so collaborators can easily waste days clarifying the work to be done and making instructions clear. When working in a virtual environment this is even more difficult as it is hard to use text, speech, or even 2D images alone to describe work to be done, or discoveries that have been made in a dynamic 3D environment. It is important that messages between the distributed team members be clear, to reduce misunderstandings. In a virtual environment it is important to be able to put these messages into their appropriate context — the context of the virtual world itself.

One of the advantages of doing design or scientific visualization in an immersive environment is the ability to have geographically distributed participants sharing space with each other and the objects under discussion. This allows the participants to point at specific objects in the scene or set the parameters of the simulation to specific values to clarify what they are saying. It gives the users a common context for their discussions. Especially in international collaborations where the language barrier can be a large hurdle, being able to gesture relative to the environment (pointing at the red box, turning you head to look at the green sphere) helps to clarify the discussion. In asynchronous collaboration, the ability to hand off work quickly and accurately is of great importance. A user stepping into the virtual environment needs to know what work has been done since he / she was last there, and what new work may need to be done. What is the best way to transmit that information?

Lessons can be learned from the sharing of more traditional text and image information on remote computers through such tools as Lotus Notes, Microsoft Net-meeting, Habanero, and MUDs / MOOs, and from the sharing graphical, audio and video data through media spaces, and also through previous work in virtual environments. Cspray can save both the collaboration state and a trace of a session; TeleInViVo can record and play back rendered pictures without audio. Verlinden et al allowed a user in a virtual environment to record a voice message and attach it to an annotation marker. Vanno extended this capability by allowing a user to record and replay voice annotations attached to places, objects, or times in the virtual environment. Crumbs, allows users to annotate parts of rendered volumes. Immersive tutoring systems such as Steve can monitor user's behaviour and replay prerecorded speech and gestures to help in training situations. The virtual director allows the creation of 2D animated movies by pointing a virtual camera from within an

immersive virtual environment. While these tools all support various aspects of collaborative work, they tend to be very application specific with few studies performed on their affects.

## 4. Virtual Reality Mail System

As a first prototype VR recording/playback system, we developed the Virtual Reality Mail System (VR-mail)[7]. In VR-mail users make a recording by speaking and gesturing. The audio and gestures are captured and saved in a format that allows a synchronized playback at a later time. This recording can then be sent to another user in the virtual environment. When the recipient of the message enters the virtual environment he/she will find a v-mail message waiting for them. The recipient may then playback the message. As in a traditional e-mail system the recipient is then able to respond to the original sender of the v-mail.

V-mail messages and the general state of the virtual environment (VE) are maintained by a central server. The VR-mail system is designed to be used in the CAVE and ImmersaDesk virtual environments[10]. The CAVE VR system is a 10 foot-cubed room that is projected with stereoscopic images creating the illusion that objects appear to co-exist around the user in the room. A user dons a pair of light weight liquid crystal shutter glasses to resolve the stereoscopic imagery, and holds a three-button wand for three-dimensional interaction with the virtual environment. An electromagnetic tracking system attached to the glasses and the wand allows the CAVE to determine the location and orientation of the user's head and hand at any given moment in time. This information is used to instruct the Silicon Graphics Onyx that drives the CAVE, to render the images from the point of view of the viewer.

The ImmersaDesk and its successor the ImmersaDesk2 are smaller, drafting-table-like systems also capable of projecting stereoscopic images. Applications built for the CAVE are fully compatible with the ImmersaDesk. Whereas the CAVE is well suited for providing panoramic views of a scene (particularly useful for visualizing architectural walkthroughs), the ImmersaDesk is designed for displaying images that fit on a desktop (for example, CAD models.)



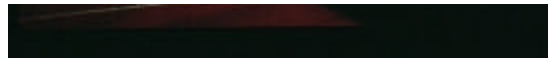


Fig 0a - Image of a person working in the CAVE.

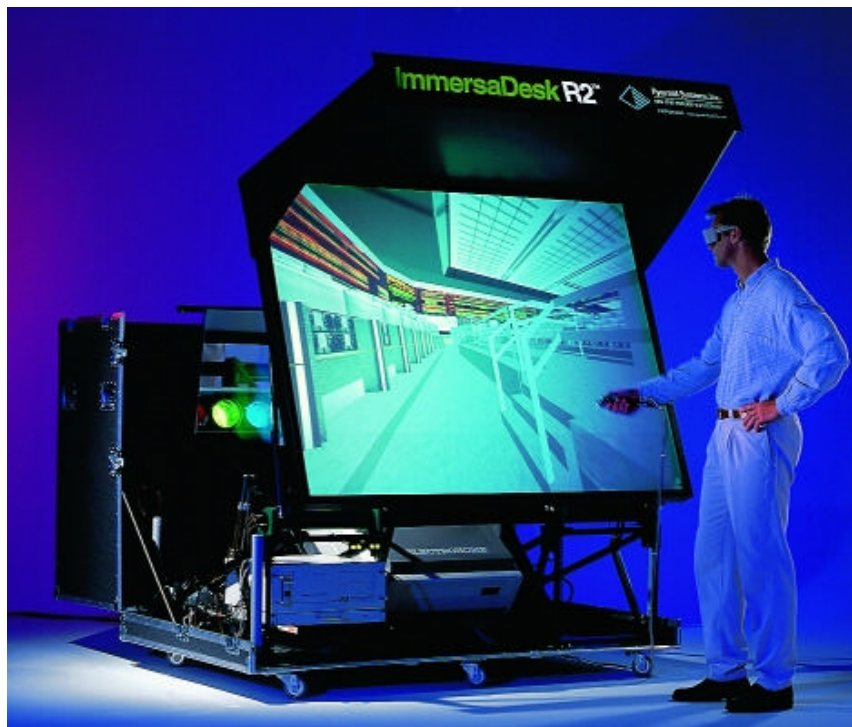


Fig 0b - The ImmersaDesk 2

VR-mail is built on top of the CAVE library, a high level graphics library called XP (eXtended Performer), and the CAVERNsoft networking library [5,6].

VR-mail's user interface is embodied in a virtual friend or pet that follows the participant as he/she interacts with the VE. Touching the pet pops up an interface for recording, reviewing, and deleting messages as shown in Fig. 1. This pop-up menu may either follow the user as with the virtual pet, or it may be set to a stationary location in the environment. Allowing the pet to follow a participant constantly has the advantage that the interface for recording and stopping the recording can be reached anywhere in the VE. However in some instances the pet may actually occlude part of the VE and hence the option is provided to leave the pet behind. At a touch of a button the pet can be instantly recalled to the participant's side.

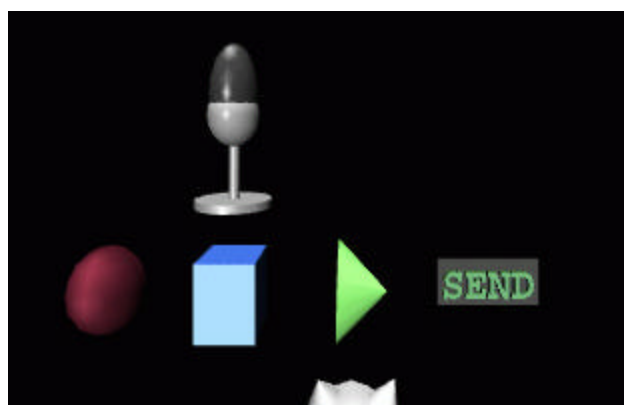




Fig. 1 The 3D icons. A can at the bottom is a virtual friend and other icons are controlling button for audio recording and playback.

To record a message, a user begins by selecting the virtual pet. In response, a microphone, mailbox, and delete icon appears. If the user selects the microphone, the recording, stop, and playback icons appear. The user's voice is picked up by a wireless microphone worn by the user and digitized by the Onyx2. A sound server stores the digitized data in an audio file. At the same time, tracked head and wand data, consisting of position and orientation information, coupled with time stamp data are stored in a gesture file. This time stamp information is used during playback to ensure that the audio is synchronized with the re-animation of the gestures.

The recording of both voice and gesture stops when the user selects the stop button. The selection of the send button pops up a list of the virtual pets belonging to the other participants. VR-mail can be sent to the owner of any of the pets by selecting the pet under the "SEND" icon. The sent vr-mail is stored at the central server to await download from its intended recipient.

When we conducted a user test with this VR-mail system, participants seemed to be able to effectively use voice and gesture to asynchronously communicate ideas to one another.

## 5. Virtual Reality Annotator

Note taking serves to extend human memory [8]. Researchers take notes so that they can review their experiments later. Students take notes to memorize new materials taught in lectures. The notes are also used to leave messages for friends and colleagues. They can be written on note books, on adhesive piece of papers- Post-it, or in a text book as marginal notes. Voice messages can also be left on telephone answering machines. In a three dimensional interactive virtual world, it is necessary to take notes in a three dimensional and interactive format. Within VR-annotator the messages can be attached to virtual objects much like how we attach Post-it notes to objects in the real world. Hence when the object is picked up and moved the annotation remains attached to the object- the replay of the message will occur relative to the object.

In the VR-annotator system, each client has an Annotation Controller consisting of a network component and a recording engine component as shown in Fig. 2. The Recording Engine is the same as that in the VR-mail system. The Annotation Controller maintains a list of Annotations and allows the user to play, record, and stop an annotation. The functions can be accessed through a 3D icon shown in Fig. 3. A user sends a request to play or record a specific annotation to the Annotation Controller. The Annotation Controller asks the recording engine to perform the action. The engine records the user's gesture and voice into separate files with headers that include the author's name, the annotation's name and the location of the annotation in the virtual environment. Finally, the Network component will send all the updated annotations to the server. The server stores all the annotations and distributes them to the clients as they are accessed.

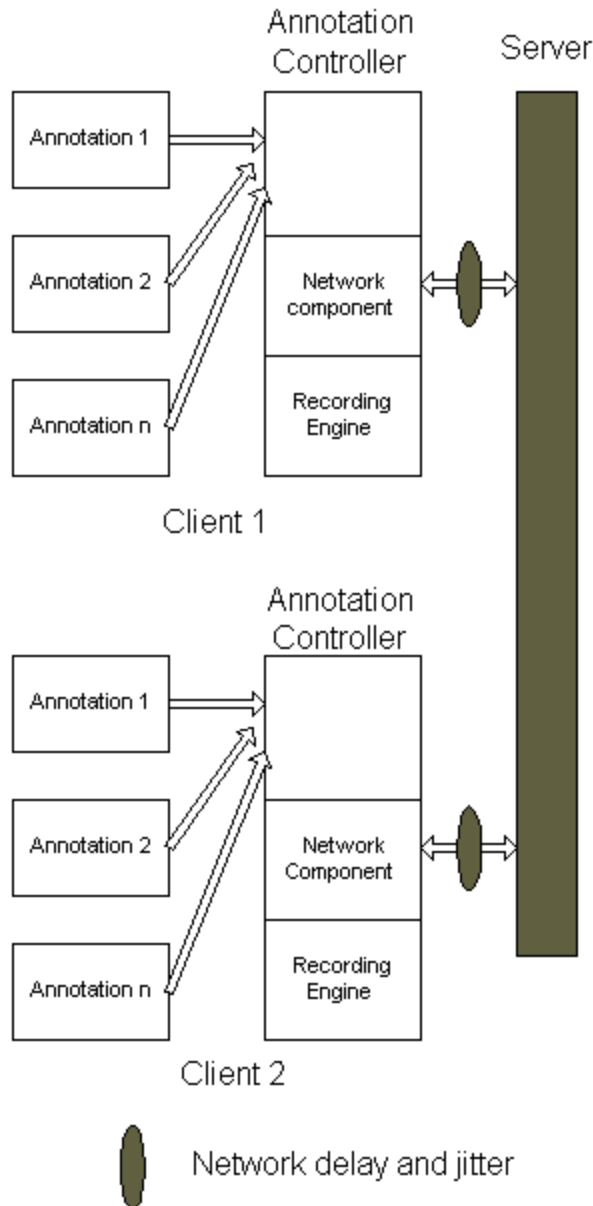
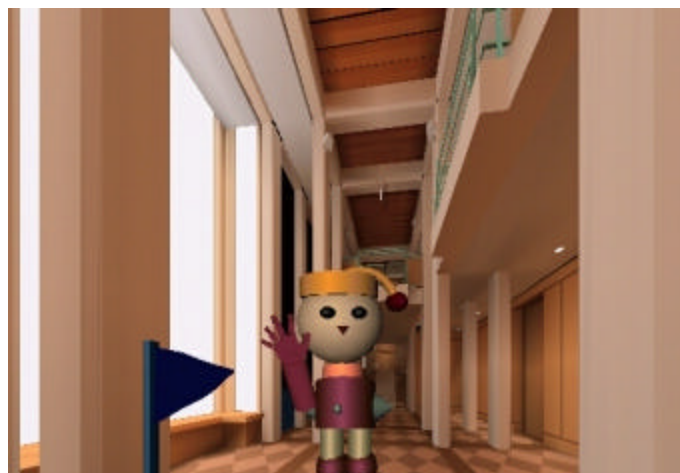


Fig. 2 System diagram for V-annotator





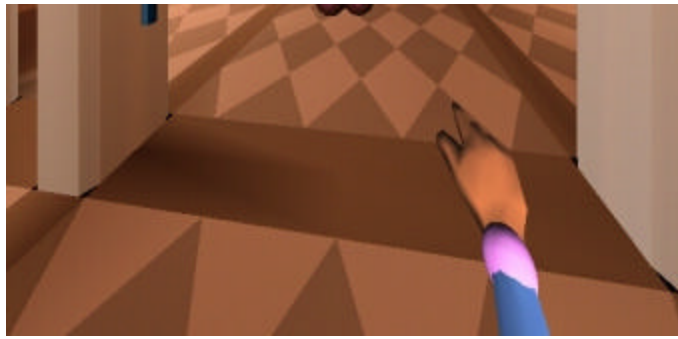


Fig. 3 A flag at the middle shows an annotated object. An avatar consists of a sphere and a cone represents a collaborator in the VE.

Our current application uses a flag (Fig. 3) to show the location of the annotation. A user can listen to the message by placing his/her virtual hand on the flag, and pressing a button on the wand, which pops up the 3D icon shown in Fig. 4.

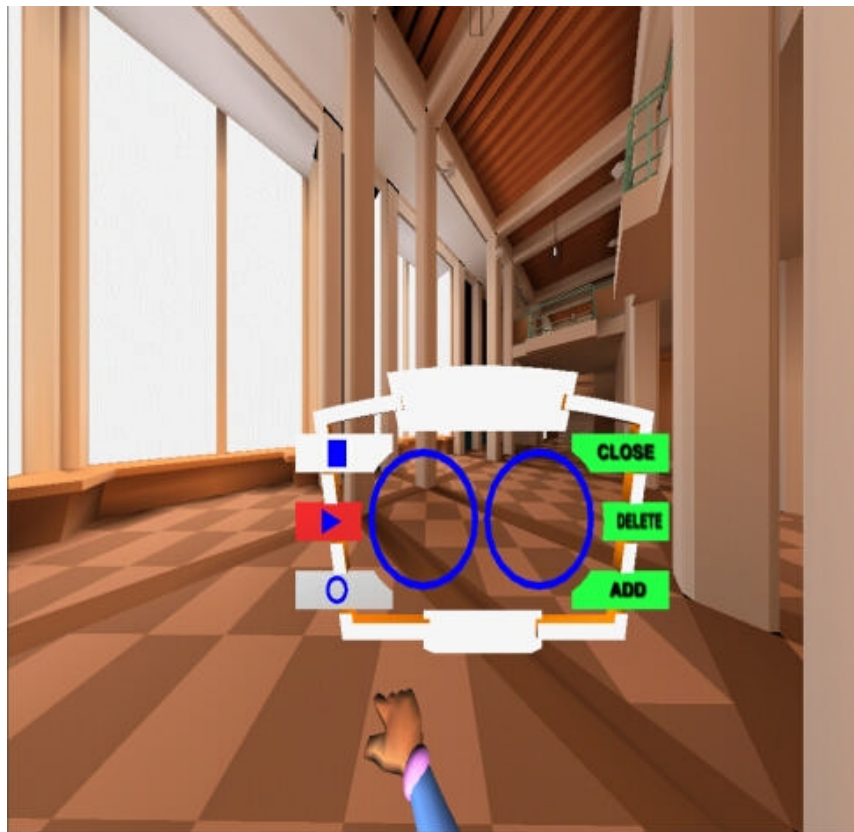


Fig. 4 3D icon menu to control add, delete, stop, play, record annotation.

## 6. Virtual Reality Video Cassette Recorder

While VR-mail and VR-annotator were primarily designed to annotate static objects, VR-vcr was designed to record dynamic events in the virtual environment. VR-vcr is able to capture local events in a virtual environment or global events that are been generated by other remote participants. These global events are





systems. In order to achieve this, the engine would have to be decoupled from any graphical capabilities. The user-interface, networking and associated graphics rendering would be built separately as needed by the recording application. The engine's only task is to capture events on multiple data streams, store them on disk, and allow playback and querying of the data. This is a non trivial task because, not only must the engine be able to store and retrieve these data streams at a rapid rate, they must be able to fast-forward and rewind through the stream- hence requiring that all the accumulated events to be carried forward or rolled back. To address such an issue one either has to store the state of all events all the time or create intermittent snapshots. The latter is a common technique used in other streaming media. The challenge in VR is that the recorded data is not limited to simply audio or video; it is composed of a diverse collection of data streams including state updates of 3D models and 3D tracker information for each of the participants in the space.

Hence research is progressing along the lines of developing the unified VR recording server (called serVR) as well as the continued improvement of the client front-ends. In the latter case it would be interesting to be able to record a number of annotations and stitch them together intelligently to create a virtual tour guide or personality that is able to respond autonomously to the user. Such a guide could have powerful applications for training in VR.

## References

1. Networked Virtual Environment Collaboration Trans-Oceanic Research Home page, <http://www-grd.rdh.ecl.ntt.co.jp/GEMnet/e/4/e41.html>
2. Jason Leigh, Andrew Johnson, Thomas A. DeFanti and Maxine Brown. A Review of Tele-Immersive Applications in the CAVE Research Network. In Proc. *IEEE Virtual Reality Conference*, pp. 180-187, Mar 1999.
3. Felicio Vanderlei Deriggi Jr. Mario Massakuni Kubo, Antonio Carlos Sementille, Jose Remo Ferreira Brega, Simone Garcon dos Santos and Claudio Kirner. CORBA Platform as Support for Distributed Virtual Environments. In Proc. *IEEE Virtual Reality Conference*, pages 8-13, March 1999.
4. Reid Harmon, Walter Patterson, William Ribarsky and Jay Bolter, " The virtual annotation system", In proc. *IEEE VRAIS'96 Conference*, pages 239-245, March 1996.
5. David E. Pape, Tomoko Imai, Josephine Anstey and Maria Roussos and Tom DeFanti, "XP: An Authoring System for Immersive Art Exhibitions", In proc. *Virtual Systems and MultiMedia*, November 1998.
6. Jason Leigh, CAVERNsoft home page, <http://www.evl.uic.edu/cavern/>
7. Tomko Imai, Andrew E. Johnson, Jason Leigh, David E. Pape, Thomas A. DeFanti, "The Virtual Mail System", In proc. *IEEE Virtual Reality Conference*, page 78, March 1999.
8. Vannevar Bush, "As We May Think", *The Atlantic Monthly*, pages 101-108, Vol. 176, No. 1, July 1945.
9. Resource Description Framework. Working Group Webpage, April 1999, <http://www.w3.org/RDF/>.
10. Cruz-Neira, C., Sandin, D.J., DeFanti, T.A., Kenyon, R.V., and Hart, J.C., The CAVE: Audio Visual Experience Automatic Virtual Environment, *Communications of the ACM*, VOL. 35, No. 6, pages 65-71, June 1992.
11. CABIN home page, <http://www.ihl.t.u-tokyo.ac.jp/Projects/CABIN>