

THE HIDDEN CIRCLE GAZETTE

AN INDEPENDENT 3DXCHAT NEWS PUBLICATION.

2026-08-08

ARTICLE CLIPPING — THEHIDDENCIRCLE.COM

BUILDS

The Dragon's Room

BY CURT ROSEWOOD — 2026-08-08



Forged in Shadow and Flame

After several months away from 3DX, **OliverX** renewed his subscription with a very specific urge: he wanted to build a dragon.

It was an ambitious way to return, but that was precisely the attraction. Fantasy has always held a special place in his work, offering the freedom to create atmosphere, mystery and spectacle without producing something that, in his words, resembles “a Playmobil village.” The dragon soon became the centerpiece of a much larger undertaking: an explorable world built around contrast, visual storytelling and carefully controlled complexity.

Watch: <https://www.youtube.com/watch?v=ytSitmUo6u8>

Long before the first pieces were placed, much of the room already existed in OliverX's imagination.

“Sometimes you have to make tough choices to find a guiding principle, an intention, or a strong concept for a room,” he explains. Because every 3DX world exists within technical and visual constraints, building is always an exercise in

balance. OliverX generally searches for that balance before construction begins, mentally assembling the room until its essential structure becomes clear.

In this case, his time away from the game gave him ample opportunity to think. When he finally returned to World Editor, the ideas came together naturally.

The room rests on two closely connected principles. The first is artistic: to create a unified world containing spaces with radically different, but complementary, atmospheres. The second is technical: to distribute objects, data and effects as efficiently as possible, allowing the room to remain versatile without sacrificing the spectacle demanded by its fantasy setting.

A World of Contrasts

OliverX describes the room's visual character as a form of chiaroscuro¹. Bright and dark areas contrast strongly, but a consistent color palette ensures that they still appear to belong to the same world.

That contrast is also built into the room's geography. The spawn point stands at the intersection of several suggested paths. In front of the arriving visitor lies the main party area; behind them, a collection of distinct chill zones awaits discovery.



¹<https://en.wikipedia.org/wiki/Chiaroscuro>

This arrangement creates a radical shift in atmosphere without breaking the room's sense of unity. Rather than immediately presenting visitors with an obvious design concept, it places them inside a world and encourages them to explore it.

The paths linking these areas are therefore more than a practical means of getting around. They create a narrative thread. Each route leads naturally toward another place, allowing the environment to unfold gradually and giving visitors the impression that there is a story beneath the surface.

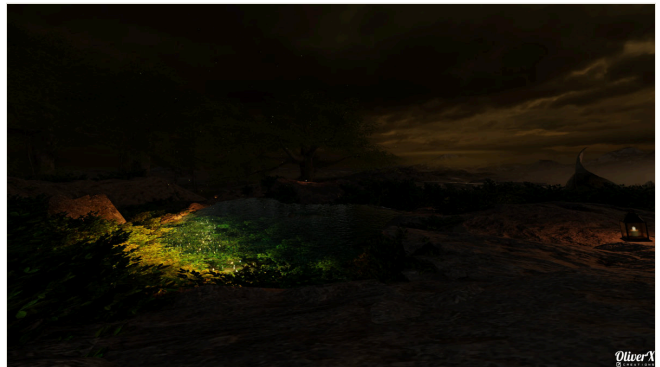
OliverX deliberately avoids making that story too explicit. The environment offers clues, moods and possibilities, but the final interpretation belongs to the player.

Building in Three Dimensions

Changes in elevation play an essential role in both the room's atmosphere and its performance.

The landscape contains multiple heights and semi-isolated spaces. Although these areas remain partially visible from one another, rocks, slopes and changes in terrain conceal enough of the surrounding environment to prevent too many detailed elements and effects from appearing on screen simultaneously.

This makes the landscape itself part of the room's optimization. Wherever a visitor stands, and whichever direction they face, some elements remain naturally hidden from view. OliverX can therefore create a richly decorated fantasy world without allowing its graphical load to become concentrated in a single panorama.



Even during development, that balance required as much thought as construction. At one stage, with the dragon only halfway complete, OliverX noted that he was spending more time considering the room than physically building it. Yet the project still occupied only around 700 KB at that point, demonstrating how deliberately its complexity was being managed.

The routes through the room follow the same philosophy. Visitors are guided, but never trapped. Instead of using rigid barriers, OliverX carved paths into the rock and gave the walls sloping forms, allowing players to climb over them if they wish to leave the suggested route.

Exploration is encouraged, but the illusion of an endless world must also be protected.

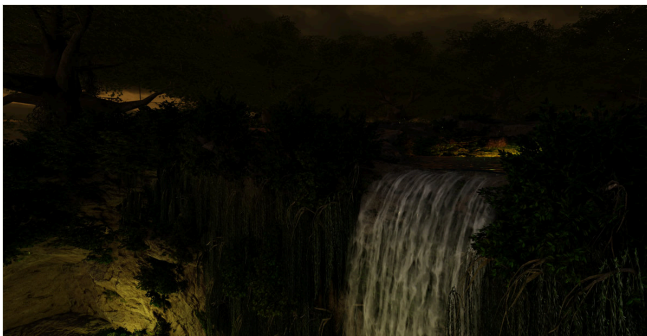
In his panoramic rooms, OliverX uses distance and controlled visibility to hide the point at which the constructed environment ends. Players inside the intended play area can enjoy an unobstructed horizon, while those who move too far away using F5 will have their view concealed before they can see the scenery fade or discover the room's boundaries.

It is a subtle technique, but an important one. A fantasy world feels far less magical once its edges become visible.

Choosing Spectacle

Performance remains a consideration, particularly for large parties, but OliverX made a conscious decision not to be overly restrained with effects this time. A dragon and its surrounding fantasy landscape demand a certain degree of drama.

The solution was not to reduce the spectacle, but to distribute it intelligently.



The result may not be quite as lightweight as some of his earlier rooms created specifically for large gatherings, yet OliverX expects it to remain within acceptable limits. More importantly, the effects serve the world rather than simply decorating it. They support its contrasts, reinforce its atmosphere and help turn a collection of constructed spaces into a believable environment.

What began as a sudden desire to build a dragon has therefore evolved into something much more intricate: a world divided between celebration and contemplation, light and shadow, openness and concealment.

Its most impressive quality may not ultimately be any single object, not even the dragon, but the thought connecting everything around it. Every path, elevation change and interrupted sightline contributes simultaneously to atmosphere, storytelling and performance.

A grand opening is planned for the summer. When the gates finally open, visitors will not merely be arriving at a party venue. They will be stepping into a world designed to be explored, and a story that OliverX has deliberately left for them to complete.

With special thanks to OliverX.

THE HIDDEN CIRCLE GAZETTE