Imagination Unleashed: AR/VR Collaborations in the Realm of Interactive Creativity

Crafting Reality Beyond Limits

December 2023

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Summary

In the ever-evolving digital landscape, Augmented Reality (AR) and Virtual Reality (VR) stand as transformative tools, **reshaping our interaction with digital content.** These technologies form a potent alliance with interactive agencies, pivotal in creating immersive AR/VR experiences. Our recent research explores this collaboration, revealing **the seamless integration of technological innovation and creative ingenuity.**

Engaging with diverse interactive agencies, our exploration assesses the current state of AR/VR integration in creative workflows. From boutique studios to industry giants, **agencies offer insights into leveraging AR/VR for compelling narratives, making it an integral part of their creative arsenal, evident in brand activations and immersive storytelling.**

A common thread emerges—the dynamic nature of AR/VR projects. Interactive agencies showcase remarkable adaptability, tailoring solutions from virtual showrooms to interactive training simulations. This **synergy of cutting-edge technology and creative vision** is evident as agencies push boundaries, surprising clients with innovative experiences.

Our research highlights challenges and opportunities in the AR/VR landscape for interactive agencies. **Technological advancements, such as spatial computing and enhanced hardware capabilities, drive project evolution.** Simultaneously, the demand for skilled professionals versed in both creative and technical aspects is emphasized. Navigating this evolving terrain reveals that the AR/VR and interactive agencies' synergy is a coalescence of imaginative storytelling and cutting-edge technology, **promising a future where virtual and real boundaries blur.**

Alex Jenkins

EXECUTIVE CREATIVE DIRECTOR | **NEXUS STUDIOS**

LONDON | **UNITED KINGDOM**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

VR transports you directly into the story world, whereas AR brings the story world into your reality, both are transformative in that they make you directly part of the presented fiction. You cannot help but feel like a protagonist (or at the very least a participant) in the unfolding narrative.

Location-based AR can uniquely leverage your immediate environment, directly blending the AR narrative into the fabric of the world around you, this live interplay of two realities is quite unique, it means you have to really consider your surroundings, but it also opens up the entire world as a stage.

Both mediums give the camera to the audience. We may design a scene the way we want the audience to experience it, but have little control over how they frame it. This makes VR and AR storytelling more akin to immersive theatre and gaming.

AR and VR exist in a real-time space and are uniquely placed to take advantage of their dynamic attributes; they can react to you; how much time you take, your position in space, where you move, how you move, the words you say. Your deliberate (and inadvertent actions) can have a direct effect on the story you experience. Further, external data can influence the story world and its characters – time can pass and places evolve. In linear storytelling, the creator predetermines the outcome. The real-time storyteller is more like a conductor seeking to create a beautiful experiential symphony from a wide and varied orchestra, there is a shared composition, but with every piece added, there is an opportunity for variation.

In your opinion, what elements contribute to a positive AR/VR user experience?

Give your audience agency in the experience. A passive or overly directed approach may feel better for controlling the narrative or delivering more aesthetically pleasing results, but it often ends up feeling restrictive, or worse, like a ghost trapped in a world numb to your touch and ignorant of your presence.

It's natural to want to interact, even if it's simple actions, e.g. drawing particles from the air with a wave of your hands. You immediately start to feel your effect on your surroundings, heightening your sense of presence. As you are moving through this story world, you want **to feel in control of your journey, choosing your path at your pace, seeking your vantage points and deciding what to dwell on and what to ignore. A good experience provides these opportunities.**

Conversely, whilst freedom to play is great, we also like to be told what to do! Without some guardrails, experiences can end up feeling aimless. This tension between following and resisting is the magic balance we seek as creators of immersive experiences and we can employ storytelling to help our audience become swept up in the moment, move at the pace we set and encourage them to seek the things we want them to find. It makes the effort required to get involved in XR experiences feel more worthwhile.

For location-based AR, how well it integrates into the surroundings can greatly improve the sense of immersion and suspension of belief, but it's more than this, taking time to consider your experience in context to its space also matters. How is the space utilised, is it busy (heavy footfall, traffic noise)? How do people use it, what are the patterns, how does the space change throughout the day or if an event is taking place?

Creators must navigate these factors and more when designing immersive experiences, striking the perfect balance between freedom and space for

Alex Jenkins (CONT.)

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self-expression, all the while maintaining the high level of quality and control needed to entertain and deliver a beautifully crafted narrative.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

We think of ourselves as tech-agnostic and seek to employ the best tools for the job. We employ Visual Positioning technologies (VPS), motion capture solutions, real-time engines, all of the leading AR platforms, 3D and other creation software and often code our own custom solutions to solve our needs. All of this is complemented with traditional craft and design skills, ranging from hand-drawn animation, to live puppetry techniques, we view this as an important and integral part of our work.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

One of our biggest and most recent XR projects was 'Gorillaz Presents', a location-based AR music performance by the virtual band, where we simultaneously transformed two iconic locations, Times Square and Piccadilly Circus, into stages for the Gorillaz to perform upon.

This collaboration with Google helped launch their new geospatial API, which opens up the possibility to place AR content anywhere in the world that has been mapped by StreetView.

The global reach of the Geospatial API is enticing, however testing on the ground is still important. For a better, more immersive performance, we wanted to understand the venues and how they would be experienced on-site. No two places are alike.
The performance was choreographed for each location, to ensure we took advantage of the unique topology. As an immersive experience, we made sure we moved the focus of the performance between band members, allowing different vantage points to take centre stage and make the most of the real-world locations.

Far more than a tech demo, this was an event. The premiere release of a new track, with a geospatial AR performance at the heart of it. This project demonstrated the power of XR as a medium for music and entertainment.

"GORILLAZ PRESENTS"

Photo credits: Gorillaz Presents | Gorillaz, Google, Nexus Studios

Emiel Muis

CO-FOUNDER | **MERLIN STUDIO**

AMSTERDAM | **THE NETHERLANDS**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

Personally, I do believe that AR and VR experiences are changing the landscape of creative storytelling. However, I think that we really have to divide those two technologies and look at them separately. That's because the use and potential use cases are completely different.

AR adds a layer of reality to your own, while VR creates an entirely new reality. Even though that might sound cooler, I still think AR will have a bigger impact in the long run as it extends your reality. This is why **AR already is, and will be even more, huge in retail and e-commerce.** With features like being able to fit the glasses you want to order online before you've ordered them. This is, and will be, a big win for consumers. Before I bought my TV, I used Coolblue's feature to display it in my living room first. Another branch that will benefit greatly from AR is (luxury) brands. Luxury brands, by their very nature, are not just selling products; they're selling a lifestyle, a dream. This is where a brand experience becomes crucial. Such a brand experience can really turn your customers into fans.

As mentioned before, **VR can create entirely new realities. Therefore I feel like most of the use cases will be gaming, educational and mental health related.** The gaming use case will probably be self explanatory, as that's a sector that's almost entirely reliant on storytelling. As for educational purposes, VR makes it possible to place yourself on Mars, in the middle of the ocean, or even the human body. Imagine what that form of reality can teach you, just by visually showing it to you, not to mention experiencing it interactively.

In your opinion, what elements contribute to a positive AR/VR user experience?

I feel like we've only scratched the surface of AR and its possibilities. Right now most AR projects are experienced using a smartphone. Whilst this is already great, it could become way more immersive. **I think the handsfree AR experience will give the best user experience, since you're not reliant to experience the augmented reality through a smartphone.** The retail sector is already experimenting with having mirrors in physical stores that display clothing on you. That's a perfect example of mixing realities. I think the Oculus Quest 3 and Apple Vision are heading into that direction already, but it's still not there yet. Those mixed reality glasses are too expensive for the general public, especially because the added value of those glasses are still of little impact. They're still a gimmick, not yet useful products. I think that if they become smaller, more useful and more fashionable the market value can significantly grow. We simply have yet to discover a lot of the endless possibilities. And besides that, the preferred and new way of interacting.

Factors that currently enhance the AR experience, such as performance, also present the greatest challenges. If your AR experience doesn't run smoothly, it does not merge seamlessly into the "real reality". If that's happening you're breaking the spell of AR. AR could also benefit majorly from visual improvements. Reflecting materials, adding shadows and other details.

For VR it's almost the same. A rough running VR experience can really get you sick, so performance is key. In VR, you're dealing with a 360-degree space where every direction counts. **Getting the user to naturally want to look around and really dive into every detail we put out there – that's the real win in VR design.** It's all about creating an environment so engaging that they can't help but explore every bit of it.

Emiel Muis (CONT.)

CO-FOUNDER | **MERLIN STUDIO**

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What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

Merlin specializes in real-time 3D on the web. So the technologies we're building are always web based. Since all our projects are tailor made, we need something we have complete control over. For us that's plain old code. **We use libraries and tools to enhance features and dev experience. For example, for WebAR we've built a custom wrapper around 8th Wall (a library / service that allows world position tracking in the browser) with which we can use our own codebase.** I don't know how far you want to go into detail, but we're using react-three-fiber and helper packages from pmndrs to create our experiences. For VR we use the same packages minus 8th wall, but use react-three/XR also by pmndrs. Other companies usually use SnapLens, but that would limit us to the Snapchat platform and expensive licenses. We have looked into Unity web embeds, but we were never happy with the results.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

Recently Merlin, built a WebAR brand experience for a renowned luxury brand. This was for their end of year campaign. The cool thing about this project is that it seamlessly integrates with the entire campaign. You get to experience their product, solve puzzles and even get sucked into the world you already know from the tv commercial. **With AR projects we always see that the time spent on the website is significantly higher than with usual (campaign) websites.**

We also once created a WebAR campaign that brought characters from a TV show to life, all while scanning a poster using your smartphone. During the live TV show, we made it possible to show the characters in your living room.

Our latest VR campaign was an educational experience for a pharmaceutical company, used at conferences and external sales meetings to explain the benefits of their new medicine. You get to dive into the human body, exploring, learn about its functions, while also experiencing the effects of the medicine. During this experience you learn a lot about the origin and development of a disease and how that medicine acts against it.

"WebXR development is great. There are a lot of possibilities and a lot of interest from consumers. When done right it will be noticed, shared and experienced by your target audience."

MERLIN STUDIO TEAM

Photo credits: Haarlem Studios

Jennifer Richey

FOUNDER & CHIEF STRATEGY OFFICER | **GRAVITY JACK**

WASHINGTON | **UNITED STATES**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

There are a TON of different ways in which AR/VR experiences are changing the landscape of creative storytelling, but one in particular that sticks out to us is through marketing and brand narratives. Brands often come to us looking to develop an AR/VR campaign that engages audiences on a deeper, more emotional level. One example is **allowing consumers to visualize products in their own space (AR) or experience them in a simulated environment (VR), leading to a more profound understanding and connection with the product.** Additionally, these AR/VR campaigns can be educational, entertaining, or emotionally compelling, allowing consumers to engage with the brand's values, history, or mission in an immersive manner.

In your opinion, what elements contribute to a positive AR/VR user experience?

Step one would be ensuring the UI/UX is intuitive and user-friendly. **Clear instructions, simple controls, and intuitive design elements should be a priority because first impressions and ease of use are everything when it comes to something new** -- especially in tech! A close second would be tailoring the experience to individual preferences or allowing users to customize certain aspects of an AR/VR experience can significantly improve engagement. Personalization creates a sense of ownership and investment in the experience.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

There are a whole host of options when it comes to tools for creating AR & VR projects. **Gravity Jack has a process called discovery, analysis, and design (DAD) where prior to development, we assess the project requirements and decide the best tools to get the job done.** It's honestly our favorite part of any given project. The tools we use range from Unity to Unreal Engine to ARKit and ARCore, and many, many others. And those are just a few of the development tools! We could go into tools for design, audio, analytics, and much more.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

For the year 2023, one of our most notable projects was for the team at Meta. They tasked us with creating the future of VR social gameplay for their Oculus headset. **Giving Gravity Jack full creative control, our team conceptualized and developed a multiplayer (up to 8 live players at once!) VR game that takes place on a space station on Mars, which was named Decommissioned.** Amongst the players, there is a traitor(s) who is trying to delay the necessary evacuation of Mars by sabotaging group missions within the space station. After a timed mission, the players meet back at headquarters to

Jennifer Richey (CONT.)

FOUNDER & CHIEF STRATEGY OFFICER | **GRAVITY JACK**

WASHINGTON | **UNITED STATES**

discuss and ultimately vote on who they think the traitor is. If all the players can identify and agree on the traitor the game ends. If not, the players must go back out on a new mission — giving the traitor more time to sabotage the station.

Decommissioned incorporated Meta's avatar SDK and featured dynamic hand-tracking functionality into the gameplay. What made this project special for Gravity Jack is the fact that Meta used it as a reference project for their entire development team. This means our highly organized code base was/is used by Meta as the gold standard for developing VR experiences on the Oculus headset. Learn more about the project at **https://www.gravityjack.com/meta-vr-gaming.**

"DECOMMISSIONED"

Photo credits : Ryan Maskell

Basak Akman

LEAD DESIGNER | **ROCK PAPER REALITY**

ISTANBUL | **TURKEY**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

A lot of story-telling happens at a distance to people. When you view a commercial on your phone or see a poster on a billboard you are the 3rd person watching the storytelling at a distance. Whereas in AR/VR you are always the 1st person navigating through the world as the main character. **Your perspective becomes the story and that changes the creative entirely. It's not just how you want people to view or project feelings onto a story but how they experience the world that creates the story** - which is why the current term people use is experiences because you have to experience it for the story to be real, and everyone's experience is different.

In your opinion, what elements contribute to a positive AR/VR user experience?

Discovery, new worlds and gamification. I think part of the experience of AR/VR is feeling like you are entering a new world. This new world is derived but layered on top of the world you know, or thought you knew as reality in the case of AR, and a whole new reality in the case of VR. **You get to be somewhat of a child when you enter an AR/VR experience, and I think elements that contribute to being able to feel like you're discovering a new world**, like you're a child stepping into a playground for the first time is what creates a magical user experience.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

This always changes from project to project. **The answer is always found in the question: What will better serve the desired outcome of the project?** For example if it's a location based experience, we have been using Google's geospatial integration for Aero to deploy projects. If we want an app-less experience that goes through the web we use Niantic's 8th Wall. For VR games we have been using Unity because it's an incredibly robust game building tool with an extensive range of dev tools and visual capabilities.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

The Ben & Jerry's Sundae Maker was an AR game where we used only spatial UI to guide the user through a 3D augmented reality puzzle experience. The AR experience is a game designed to work like a Rube Goldberg machine. However the machine doesn't work, so the goal of the game is to figure out what pieces of the machine to move in order to make the sundae maker work. The sundae in this case was Ben & Jerry's "Hazel-nuttin' but Chocolate" Sundae. **The challenge was to make the spatial UI clear and visible enough to communicate the game's goal, but unobtrusive enough to not get in the way of the main character: the Ben & Jerry's 3D diorama.** Because it's such an early technology, you're thinking on the go and there are not enough precedents to say: 'yes, we can do something like so and so project.' There are not many precedents, and delightfully not many rules. **You have to imagine the potential pain points, or moments of joy and then test it out.** The test can create results that you never thought existed. Our ultimate learning was that we need to do many many many iterations before we can be sure that an AR experience is usable, playable and enjoyable. The delight of testing, failing, discovering something new, re-thinking and rephrasing a problem is a part of the joy of the process. **The better you are at enjoying the failures the more you can improve and better the AR experience.** In the end the sundae maker was a joy to play an AR experience that was immersive through its spatial UI, beautifully designed 3D world, and intuitive game that satisfied both players and our client.

"WOODY´S SUPER SUNDAE MAKER"

Photo credits : Rock Paper Reality

Rosie Copland

STRATEGY DIRECTOR | **UNIT9**

LONDON | **UNITED KINGDOM**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

What's interesting is that we used to draw hard lines between VR and AR. VR was focused on teleporting the user from the real world into a completely virtual universe where everything was under the storyteller's control. AR was about taking things from the virtual world and placing them into the real world. But 2023 has introduced new technology that is blurring the lines between these categories - the arrival of Meta's Quest 3 and its impressive full colour passthrough capabilities, and the imminent Apple Vision Pro headset. So **we can now talk about combined AR/VR experiences as Spatial Computing - the arrival of these technologies has turned a sci-fi vision into an achievable reality.**

Spatial technology is incredible because it can literally serve as a portal into other worlds. Historically brands have been able to world-build in 2D spaces, but now their audiences can step into an immersive and embodied experience. One of the main shifts is how storytelling used to be something you'd experience passively - but spatial technology now allows you to really drive the story, making it far more engaging through active participation and immersion. On top of this, we have the ability to re-imagine not just recreate our environments and experiences. **Spatial computing opens a whole new playground for creatives, with no obligation to follow rules of physics or 1:1 scale - if you can dream it up, you can now make it a reality.**

In your opinion, what elements contribute to a positive AR/VR user experience?

As a user, you want to know what your capabilities are in a virtual space; you want it to look incredible; and you also want to feel like you've never experienced something like that before. And that comes down to three things: user experience (UX), design and storytelling.

In terms of UX - you're taking your audience into an entirely new environment so it's crucial to remember you're designing for the capabilities of people as much as you're designing for the capabilities of the system. The best experiences support natural interactions and allow users to navigate the experience as intuitively as possible. In terms of design, you want to create something beautiful, engaging and dynamic so that your audience can suspend their disbelief and truly be transported into another world. And finally, storytelling. One of the main elements contributing to a positive AR/VR activation is **creating something that truly couldn't be experienced the same through another medium - you shouldn't just replicate something that could be achieved through a game or a film.**

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

We're forever experimenting with the latest tools and technologies to create AR/VR projects that really push the boundaries. New AR technology such as **Google's Geospatial API (used in our SPACE INVADERS: World Defense project) and 8th Wall's**

Rosie Copland (CONT.)

STRATEGY DIRECTOR | **UNIT9**

LONDON | **UNITED KINGDOM**

Sky Segmentation technique (as seen in our Battle of the Baddest AR experience) are game changers for creating AR experiences at world-scale, with assets that interact and respond to physical surroundings for localised activations on a global scale. Spatial Audio is another key way to make an AR/VR experience feel even more immersive - appealing to other senses in order to create a fully believable story is just as important as nailing the visuals.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

One of the most exciting projects we've worked on this year is **First Encounters** - a mixed reality game that comes pre-installed and ready to play on every Meta Quest 3 headset. **The space-themed game makes use of the headset's full colour passthrough, allowing players to merge the digital gameplay with their real world surroundings for a blended gaming experience.** It was an honour to be amongst the first to work with this cutting-edge hardware and knowing that First Encounters will be the first taste of mixed reality for many is pretty special really.

"FIRST ENCOUNTERS"

Photo credits : First Encounters - Meta and UNIT9

Matt Halford

CREATIVE TECHNOLOGY DIRECTOR | **RESN**

WELLINGTON | **NEW ZEALAND**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

AR and VR are powerful tools to create experiences that can provide richer levels of interactivity and immersion than traditional platforms, with each having its own strengths and opportunities for crafting deep storytelling moments.

Augmented Reality enables us to take the world we live in to the next level, allowing people to extend and stretch reality and create unique forms of interactivity, expression and social engagement. Virtual Reality is generally unmatched for immersion, putting people directly inside worlds and allowing them to actively engage and be at the centre of the story.

These technologies afford users the ability to interact with experiences in 3D space as if they were real and physical. They pull users in as part of the story, allowing users to augment and express themselves and providing a deep level of immersion for telling captivating stories.

In your opinion, what elements contribute to a positive AR/VR user experience?

I believe that agency, immersion and personalisation are key aspects of crafting strong AR and VR experiences that create effective, memorable and shareable moments for users.

Interactivity gives the user agency in an AR or VR experience, providing them a fundamental sense of influence and control, making them an active participant in the experience, and creating deeper and more profound connections. **AR and VR offer unique ways for people to interact with the digital world through physical body movements, expressions, gestures and moving viewpoints in 3D space, providing exciting new opportunities for interaction, creativity and communication.** The technology allows people from distant locations to share extended realities in digital and physical space.

Immersion is key to creating captivating and memorable worlds. Putting on a VR headset immediately dissolves the distractions of the everyday world, letting people instantly step into an alternate reality and be fully immersed in that world. AR is able to bend reality and manifest extensions of the real world, with immersive integration being particularly important for creative AR storytelling experiences. However, full immersion and engagement isn't a given, numerous factors can break the suspension of disbelief and pull people out of the experience. **Create environments and elements that feel like they could be real, that have substance, and that strengthen and support the narrative to ensure the extended reality holds together and engages the user.** Things don't have to be detailed or photorealistic to be immersive, they can be simple stylised forms, as long as they feel like they are tangibly present. Cohesive lighting and shadows can go a long way to making something feel present in both VR and AR. Ensure objects and characters have a sense of weight and movement in interaction and animation. Allow users to interact with objects

Matt Halford (CONT.)

CREATIVE TECHNOLOGY DIRECTOR | **RESN**

WELLINGTON | **NEW ZEALAND**

where possible in intuitive and expected ways to avoid breaking immersion if things don't respond how the user might expect. Realistic spatial audio that correctly comes from the appropriate sources is critical for feeling like you and other objects are really present in the same space. These aspects of building immersion and following intuitive expectations in VR and AR are crucial for merging the digital and the physical to create engaging and memorable experiences for users.

Personalization through customisation and the ability to share user-generated content allows users to feel like a collaborator and form a more intimate connection with an experience. This is particularly important for social AR experiences that let people define how they share their personality, ideas and creations with others. Face, hand or body tracking technology affords users the ability to augment or change how they present themselves with AR effects, objects and avatars. Background segmentation allows people to customise their backgrounds in videos on whatever device they're on, allowing them to express their personality, mood or even use AI to tidy up their room behind them. **AR and VR are great tools for allowing anyone to generate and share their own personalised content and 3d creations, encouraging them to collaborate and share with others.** These abilities to personalise, customise and create encourage more engagement with the user by giving them control over how they want to present and express themselves to form more meaningful and stronger personal connections with experiences.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

At Resn, **we primarily use WebGL with Three.js paired with gyroscope, accelerometer and camera feed for the creation of 3D extended reality experiences, particularly focusing on mobile devices for broad reach and shareability.** We've experimented with a wide variety of technologies across web and app-based XR on Android and iOS, developing several AR lenses with Meta Spark Studio and Snapchat Lens Studio, and exploring high-quality AR and VR solutions with Unity and Unreal.

Lately, we have been exploring Google's MediaPipe framework for augmenting and integrating people into AR experiences, as well as platforms like 8th Wall for AR on the web. Our team is constantly exploring and experimenting with bleeding-edge technologies to bring immersive and engaging worlds to life.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

To shed light on the dark realities of the fishing industry, we created **"Below the Surface"** for Sea Shepherd, a web experience for mobile blending AR and VR elements. The experience starts with an ocean globe hovering before the user in their room. We then invite users to pinch and zoom into the globe to take a peek under the ocean. This takes the user beneath the waves, allowing them to use their phone to look around a 3d underwater environment. Here they see a dark

Matt Halford (CONT.)

CREATIVE TECHNOLOGY DIRECTOR | **RESN**

WELLINGTON | **NEW ZEALAND**

side of the fishing industry unfold around them, **taking advantage of the immersive nature of placing the user in the centre of the action, heightening the immediacy and impact of the narrative happening around them, and leaving the viewer with a strong lasting impression.**

In "Samsung SanctuARy", we used AR to put the future of endangered animals directly in people's hands. For this project, we worked with Samsung, Facebook and creative agency We are Social, who pulled together a group of top artists in Thailand to collaborate on creating 10 3D art pieces of 10 endangered Thai animals. The artists used the AR 3D Doodle feature on the Samsung Galaxy Note 10 and we brought each of these pieces to life as AR Lenses with Spark Studio. During the month-long event at the rooftop garden of Samyan Mitrtown in Bangkok, QR codes at various stations linked to each of the 10 AR art piece lenses, which used Messenger's AR hand-tracking feature. We encouraged visitors to make a stand and help with the plight of these animals. The day after the event, users received a special AR face filter, which allowed them to select between three animal masks, a tiger, an elephant and a kouprey (forest ox). The masks were styled as 3D doodles and designed to augment the user's face, allowing them to express themselves with charming animated interactions. However, although fun and playful, when the users tried to access the filter a second time, the filter went "extinct" and was no longer accessible, emphasising the real danger that these animals are facing.

With AR's unique ability to merge the digital and physical, and to amplify personal expression and creativity, along with VR offering unparalleled levels of immersion and physical agency in digital worlds, these technologies provide potent tools for us to create captivating and impactful storytelling experiences.

Photo credits : Resn

Veronika Ballardini

HEAD OF MARKETING | **YORD**

PRAGUE | **CZECHIA**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

AR/VR experiences are changing how we tell stories, making them more immersive and interactive. These technologies let us put people into the story, making it engaging and memorable. Plus, they can make us feel more for the characters and situations than regular media can. In terms of creativity, storytellers have gained new tools for experimentation. AR/VR allows for unconventional narrative structures and encourages creators to push the boundaries of storytelling, moving beyond traditional linear formats to explore new possibilities. Beyond entertainment, AR/VR has found applications in education and training. They enhance learning experiences by immersing students and trainees in historical events, simulations, and hands-on training scenarios, making learning more engaging and effective. In marketing, AR/VR gives brands new ways to connect with customers. It's where brands can get creative and create strong emotional connections with people through immersive experiences. In short, **AR/VR is changing how we tell stories by making them more real, boosting empathy, revolutionizing education, and offering cool marketing opportunities. It's a new frontier where we don't just tell stories – we let people live them.**

In your opinion, what elements contribute to a positive AR/VR user experience?

A positive AR/VR user experience depends on several key elements. These include **having engaging and immersive content, a user-friendly interface that's easy to understand, high-quality graphics that look good, responsive interactions that make you feel like you're there, realistic and accurate representations, stable performance without glitches**, a wide variety of content to explore, options for customization to suit individual preferences, accessibility considerations to ensure everyone can enjoy the experience, and regular updates to keep users engaged and satisfied with the content.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

At Yord Studio, we use diverse tools and technologies for our AR/VR projects. Augmented reality projects are developed using frameworks like ARCore. **For crafting immersive experiences, we primarily leverage Unity and Unreal Engine. In 3D modeling, our toolbox includes software such as 3ds Max, Blender, and Maya.** These versatile tools allow us to create stunning 3D assets and scenes, catering to the unique requirements of each project. Additionally, we collaborate with well-known headsets such as Oculus and Varjo for our VR initiatives, ensuring optimal user experiences.

Veronika Ballardini (CONT.)

HEAD OF MARKETING | **YORD**

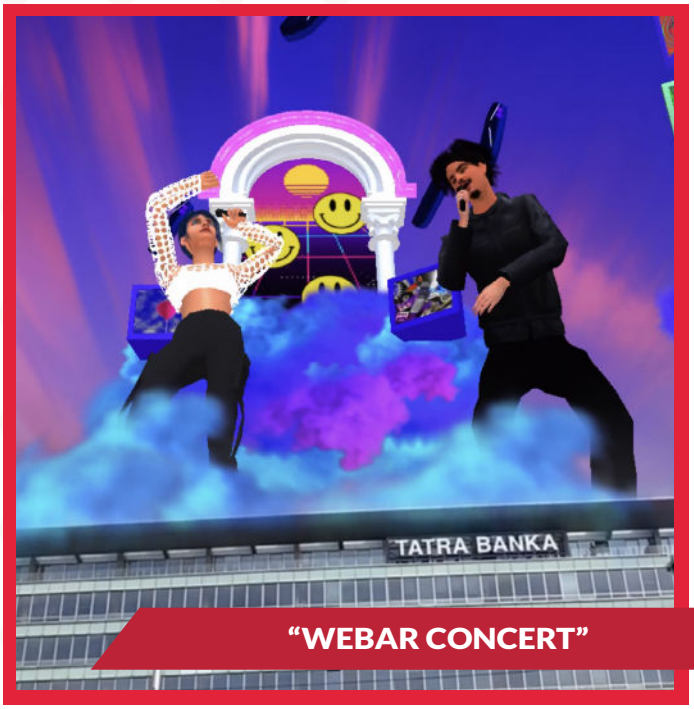
PRAGUE | **CZECHIA**

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

One of the projects we are particularly proud of is the **webAR concert** in collaboration with Tatra Banka. It stands out as one of the first in Europe, showcasing our proficiency in augmented reality (AR) technology within a live event experience. The project aimed to create an interactive music experience using AR technology. With a mobile device, audiences could immerse themselves in the artist's performance, blurring the line between the virtual and real world.

Regarding development, we focused on leveraging AR technology to bring the artist's performance directly to the viewers' surroundings. **The tools involved in the project included responsive design principles and lightweight assets to ensure compatibility and optimal performance across various mobile devices and operating systems.** The design process involved extensive testing and optimization for different devices and platforms. This was crucial in overcoming the main challenge of ensuring seamless compatibility and optimal performance, given that webAR technology relies heavily on the user's device capabilities.

Notably, the project achieved significant milestones, including being **the first web AR concert in Europe, implementing a Sky Segmentation System, and attracting over 3000 within a single day and a total of 5000.** Particularly noteworthy was the participation of Bejby Blue, Slovakia's first digital influencer, who has been the ambassador and face of Tatra Banka's student campaigns since 2020. Beyond being a marketing personality, Bejby Blue actively spreads important messages among young people, encouraging meaningful spending of time in digital and natural spaces. Her involvement added a unique dimension to the project, aligning to create a holistic and impactful experience for the audience.



"WEBAR CONCERT"

Photo credits: YORD

Dario Sanchez

CREATIVE TECHNOLOGIST | **&WHY**

MUNICH | **GERMANY**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

I believe we're just beginning to see the transformative impact that AR and VR can have. There are certainly challenges to overcome before these technologies can truly shine, but once we do, the opportunities for creative storytelling are nothing short of revolutionary. These mediums uniquely extend or replace our everyday reality, making storytelling more personal than ever. In VR, for instance, you're not just part of the story; you literally become part of it. **If executed well, details such as environment interactions, characters speaking directly to you, and the physical sensation of hearing a sound and turning around to locate its source are just a few examples of how VR elevates storytelling to create a layer of immersion never seen before.** A prime example of this is Half-Life: Alyx, one of the few AAA narrative-driven first-person games developed exclusively for VR. It rocked the news and received stellar reviews from critics and fans alike but ultimately failed to set a precedent, with few studios following suit due to the high costs and small user base, resulting in limited returns on the investment necessary for such a detailed and curated game. Nonetheless, I remain confident that, over time, we will see an increasing number of these narratives gaining popularity, becoming a genre in their own right.

In your opinion, what elements contribute to a positive AR/VR user experience?

Above all, enhancing user comfort and ease of use is crucial for a positive AR/VR experience. **These mediums are inherently intuitive, engaging, and familiar, but their appeal is hindered by accessibility issues.** Uncomfortable devices, small screens, expensive computations or low resolutions represent just a few of these challenges. Overcoming these hurdles, whether through innovative computational techniques, creative solutions, or excellent engineering, can significantly elevate the user experience. When playing to its strengths, even the simplest, most mundane task can feel fun. That is the true magic of immersive technology.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

Currently, our focus is on webXR as the most accessible technology for enabling AR and VR experiences everywhere. **The increasing availability of technologies and standards, combined with the steadily decreasing difficulty of implementation, positions the web as an ideal platform for our projects.** We are always looking to engage the user in fun and interesting experiences with minimal discomfort and entry barriers. To achieve this, we use tools such as three.js, React Three Fiber and 8thWall among others.

Dario Sanchez (CONT.)

CREATIVE TECHNOLOGIST | **&WHY**

MUNICH | **GERMANY**

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

Recently, our studio was hired by a non-profit organization to develop a virtual tour experience of a former forced labor camp in Germany. Their intention was to create a memorial in a small space close to the original site (unfortunately, most of the land is privately owned). Given the limited access to the actual site, confined to this small remembrance site, we recognized a unique opportunity to use AR/VR as a force for good. **We crafted a Web AR experience, compatible with most modern smartphones, that allows visitors to explore a virtual reconstruction of the remembrance site, extending beyond the physical constraints of the space.** Notably, one of the statues serves as a portal for users to 'travel back in time' and embark on a 3D tour of the recreated forced labor camp. This virtual environment is filled with information and points of interest, intended to educate visitors about the horrors of the Nazi forced labor camps. We take pride in how we leveraged immersive technologies to transform a sensitive historical subject into an informative and engaging experience, while navigating the real-world site's limitations.

The project, located in Lohof in the city of Unterschleissheim near Munich, garnered considerable attention at its inauguration from newspapers and political representatives. It was especially memorable for us, as we had the honor of meeting a survivor of the former forced labor camp. As of today, it continues to draw interest from passersby, visitors, and students.

" VIRTUAL LEARNING"

Photo credits: &WHY

Elias Proctor

CREATIVE DIRECTOR | **FUTURELABS**

MELBOURNE | **AUSTRALIA**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

Augmented and Virtual Reality experiences have the power to take immersive and interactive storytelling out of the traditional spaces of museums, galleries or attractions, and into the hands of people wherever they are. People can engage with interactive stories from their living room, or outdoors at an event, no matter where they are. It opens up possibilities to create better connections between people and places as well. By introducing an interactive digital layer to real-world places, we can tell richer, deeper stories about our environments.

In your opinion, what elements contribute to a positive AR/VR user experience?

Intuitive design and controls are so important. For many people, it's a brand new experience, so it's important to keep things simple and intuitive, adapting familiar gestures and interactions for AR and VR.

We find sound is often treated as an afterthought as well, but it's such an integral part of creating an immersive experience. **We integrate sound design as a central component of our overall experience design when it comes to AR and VR, not just for the feeling of immersion, but also to provide audio feedback and cues to help guide our users through the experience.**

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

We try to be as platform agnostic as possible, choosing our tools based on our specific user's needs and the environment we're building for. In the event space, we do quite a bit of WebAR to make it easy for our users to interact without downloading an app. For this, we typically use the 8th Wall platform. For social experiences, we tend to build on the Spark AR platform. For our VR work, we use a combination of Unity and Unreal Engine depending on how we're integrating additional physical tech elements (such as interact screens, physical buttons, etc), which are often part of our experiences.

Before we get there, though, we start by sketching out a cohesive user journey. We build upon that in a storyboard format, which then gets taken into art direction and eventually 3D. **We believe that by starting the work in low-fidelity we craft a stronger, more cohesive experience, and it allows us to identify possible breakpoints early on.** On the flip side, it also allows us to identify opportunities for 'wow moments' in the storyboard. These are moments we put extra effort into during creative production, and tend to be the moments that leave the strongest impression on our users.

Elias Proctor (CONT.)

CREATIVE DIRECTOR | **FUTURELABS**

MELBOURNE | **AUSTRALIA**

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

We built a web-based treasure hunt experience that combined AR, geolocation, image recognition and interactive games for Mastercard and the Australian Open. **For each day of the tournament, we released a unique combination of five challenges that took tennis fans on an interactive journey across Melbourne's sports precinct, challenging them to uncover hidden clues, play interactive games, crack codes and engage with their environment using augmented reality.**

One part was designed to showcase Mastercard's 'Priceless Planet' coalition. Guests were able to plant a tree in AR on the lawns of Rod Laver Arena. When they arrived near a grass patch, they were prompted to tap the screen to plant seeds and water them, watching a tree emerge from the ground in augmented reality. Floating around the trees were messages outlining the mission statement of the Priceless Planet coalition and colourful birds whistling melodic tunes. For each user that planted a tree in AR, a real tree was also planted in the real world. The experience was a simple, fun and rewarding experience for participants, and was a very effective way to showcase our client's sustainability efforts in a way that caught people's attention.

"PRICELESS PLANET"

Photo credits : FutureLabs

Horacio Torrendell

FOUNDER & CEO | **TREEVIEW**

MONTEVIDEO | **URUGUAY**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

AR/VR, or **Spatial Computing**, introduces **a new technological medium that enables the next level of human-computer interaction.** For creative storytelling, this means:

- Discovering new levels of empathy with users through a deep sense of digital presence.
- Unlocking new ways of telling the story, enabling the viewer to participate and experience the story from any point of view.
- Enabling digital stories to happen in our physical world environment, integrating the viewers' everyday life into the storytelling process.

In your opinion, what elements contribute to a positive AR/VR user experience?

A few key elements that contribute to a great AR/VR user experience are:

- Thorough discovery of the purpose and goals of the experience.
- Designing from the ground up for AR/VR and avoiding direct port from 2D concepts and mediums.
- Designing and iterating on designs before implementation.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

Treeview's primary software development tool is **Unity**, which is the leading AR/VR development environment available. For the hardware side, **Treeview** works with:

Meta Quest - Magic Leap - Microsoft Hololens - Lenovo VRX - Vive - Pico - Apple Vision Pro

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

Newton's Room is a mixed reality physics puzzle learning experience, where users have to apply Newton's laws of physics to solve puzzles that adapt and respond to their physical environment.

The completion of each puzzle requires not only a conceptual understanding of these principles, but also the ability to creatively apply them in diverse scenarios.

The interactive and problem solving nature of the app encourages experiential learning, fostering a deep and intuitive understanding of Newtonian physics.

"NEWTON'S ROOM"

Photo credits : treeview.studio

Sarah Cutler

CHIEF GROWTH OFFICER / UK PARTNER | **MAKEMEPULSE**

LONDON | **UNITED KINGDOM**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

As someone who has been facilitating VR and AR experiences since the first Oculus, I love seeing how we've evolved creatively since the first roller coaster demos in the early 2010's .
I really believe in the power of play, especially as we grow up and I think VR/AR can give us a space to immerse ourselves in playfulness and fun whilst exploring cultural, topical or complex narrative. This is something we tried to explore in 'The Unconventional Gallery' with Ruinart and David Shrigley bringing playfulness, serendipity and surprise at every touch point of the experience.

There is no doubt the arrival of the Vision PRO and the latest Quest as well as advancements in handsets and cloud-rendering will enable us to push new boundaries. What I am most excited about is the capacity to create multi-player experiences as for many, VR can feel solitary and now we can offer multi-person moments. I really enjoyed **Spatial Fusion**, the recent Multi-Player experience from META and look forward to more collaborative mixed reality experiences in the future.

In your opinion, what elements contribute to a positive AR/VR user experience?

Immersion and intuition are really important when creating a positive experience, the devil is in the detail and I am always looking for a blend of narrative, visual richness and ease of use. Users will have a deeper immersion and longer experience time if the UX feels natural, comfortable and intelligent making it easier for users to engage and really take in the content of the experience.

High quality and beautifully crafted graphics that enhance the experience and feel relevant to the subject matter whether that is hyper-real or something more playful and fantastical.

A word of warning, **so many people want to 'jump in' to big movements in VR, we'd always recommend a gentle start in VR as no one wants to feel immediately motion sick!**

And never forget sound design. The visual landscape is so important for true immersion and memory making and so often an afterthought.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

As a studio with deep-rooted experience in real-time 3D, **it is always a pleasure for us to make this the focus of an AR/VR project most typically developed using web technologies like WebGL and WEBXR to enable a democratized experience** - what does that mean? An experience that can work across multiple platforms and devices without a secondary build.

Ultimately though we see ourselves as technology agnostic. Our goal is to make frictionless experiences where the audiences can fully immerse themselves without thinking about latency and that work to meet our clients business needs. As a result we develop using many different technologies ranging from Unity to 8thWall when thinking about AR & VR as well as being a partner to many of the social media platforms.

Sarah Cutler (CONT.)

CHIEF GROWTH OFFICER / UK PARTNER | **MAKEMEPULSE**

LONDON | **UNITED KINGDOM**

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

We've completed a three-project collaboration with META and different cultural institutions exploring multi-platform experiences with Virtual Reality at their core, all built using real-time 3D, WebXR and our own engine NanoGL.

The output has been three very different mixed-media projects that explore how innovative technology can educate, challenge convention or immerse you in a moment. For example **'Escape Plan'** is a VR, desktop multi-player mobile experience that educates you on how to navigate and evacuate a burning building as quickly and safely as possible. The experience is then supported by an AR experience compounding the learning in something more snackable that the client could use as part of their wider communication plan.

'Magical Reflections' and **'The Female Gaze'** again use technology to democratize art and play with the convention and form of the physical gallery experience whilst also challenging historical perspectives. **What I most enjoy about these projects beyond the craft and immersion is the accessibility that WebXR allows as we are not dependent purely on headsets enabling greater use and the beginning of multi-person experiences in VR.**

"ESCAPE PLAN"

Photo credits: makemepulse

Lorenzo Bassi Andreasi

3D ARTIST & ILLUSTRATOR | **ADORATORIO**

BRESCIA | **ITALY**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

AR and VR are two very different tools. In the first case, using your device allows you to become the director of what you want to happen in your frame, actively participating in the experience and making it your own through the originality of your choices. This is in contrast to VR, which instead imposes a specially created reality upon you. Immersion through the use of a headset allows you to amplify every sense and consequently imprint what you are experiencing in your memory. This provides **greater maneuverability over the user's emotions, giving you the ability to touch upon aspects that were previously unimaginable to reach.** Each user, therefore, has the opportunity to make the experience their own, creating a unique and personal connection between the company and the customer.

In your opinion, what elements contribute to a positive AR/VR user experience?

In our experience, we can say that the methods vary significantly depending on the type of product or service. One of the factors that contributes to immersion is realism, which is often compromised due to technical limitations of the device. This implies **upfront preparation and research to explore all alternatives where technology may not allow for it.**

Stimulating as many senses as possible is, therefore, the necessary step to make the experience more immersive. Spatial music, tactile interactivity with joysticks or with cameras for hand tracking, are additional elements that enhance the uniqueness of the experience.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

We are living in a truly exciting moment where not only do we have a multitude of tools at our disposal, but new ones are being released almost daily, making the solutions available to a creative agency essentially limitless.

For AR projects we mostly use SDKs like ARKit for iOS, ARCore for Android, and for VR Unity3D and Unreal Engine for their incredible graphics and real-time rendering capabilities.

Programming-wise, we generally stick with C# or C++, but we´ll throw in JavaScript or Python when needed. For 3D modeling, Blender and 3ds Max are our favorites, helping us create everything from simple models to intricate animations. Hardware is crucial too.

Motion capture tech is sometimes used for more advanced projects and lastly sound design is key for immersive experiences.

In short, it´s all about blending the right tech and tools with our creative vision to create unique AR and VR experiences.

Lorenzo Bassi Andreasi (CONT.)

3D ARTIST & ILLUSTRATOR | **ADORATORIO**

BRESCIA | **ITALY**

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

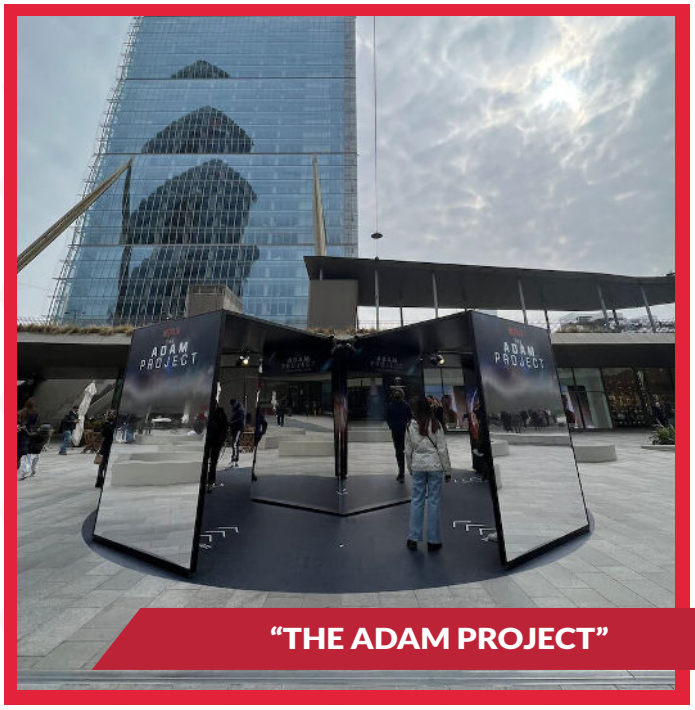
Spatial
A more "b2b" approach to Metaverse and VR experiences where we created a custom world for Carvico's Textile, an Atelier to present their new Branding and a Meeting Room where to hold presentations.

Roblox
Adoratorio's Playground is an experimental project started in 2022 to discover standard as well as new and potential interactions and experiences in square-y metarverses.

Sandbox
Together with Gucci and The Sandbox team, we conceptualised their Gucci Vault (also featuring their collaboration with Palace) aesthetic, experience, games and more.

Barrow Bag
Earlier in our days, we recreated Off-White's burrow bag in 3D and developed a filter for its launch allowing every fan of the Brand to showcase it in their living room, their cars, streets, actually wherever with correct sizing.

Netflix's The Adam Project
For the launch of "The Adam Project" starring Ryan Reynolds, we developed a filter to transform passer-byes into their childhood selves. Coupled with a beautiful physical installation available in Piazza Gae Aulenti in Milan for a weekend, this filter brought curiosity (as well as a bit of melancholy!) to everyone strolling through the square that week.



"THE ADAM PROJECT"

Photo credits: Adoratorio

Pete Steiner

SENIOR DESIGN DIRECTOR, MOTION AND EXPERIENTIAL | **CODE AND THEORY**

NEW YORK | **UNITED STATES**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

First of all, AR and VR are very different mediums with different strengths. They often get lumped together because they are built on similar technology. From a storytelling POV, the technical pipeline is almost identical, but the similarities end there.

AR is a fantastically utilitarian medium that will be critical to the future of education, information sharing, and work of all kinds. It's the natural evolution of personal computing. AR empowers you to grasp and manipulate content: things that fit in the palm of your hand or things you can move around. **The focus of interaction in AR is the hand, and the ease of manipulation is why it's great for product demos and instructional information.**

On the other hand, VR's strength is immersion. While the VR hype has deflated in the past few years, it's actually an extremely exciting medium. It doesn't necessarily lend itself to authored narratives like film or even interactive playspaces like video games. **The strength of VR lies in its unparalleled ability to evoke a sense of place.** There are all kinds of amazing things that happen when you start telling stories in 3D space. You feel the story in your body. Imagine the feeling you get when you walk into a cathedral, hike through a forest, or stare out a train window: awe, freedom, or anticipation. Everyone may have a unique experience being in those spaces, but they can be deeply affecting. VR gives us a whole new emotional palette to play with as storytellers.

In your opinion, what elements contribute to a positive AR/VR user experience?

1. Research: Everything around us is filled with meaning, and it's important to study the physical world to inspire our virtual worlds. As an example, the size of an element has so much meaning embedded in it. Imagine a UI element in the AR/VR space. Is it the size of a notecard or a sheet of legal paper? The card may feel more casual and disposable, inviting you to explore its effects playfully. The paper might feel formal, encouraging you to consider your actions before interacting.

2. Spatial design: For AR and VR, designers need to have experience designing and planning for 3D space. Thoughtful spatial design is what makes good AR/VR feel like more than simply emulating a 2D screen in space. Like any skill, it takes practice, and at this point, **the people with the most experience are still from the world of physical design: architects, experiential designers, and industrial designers.**

3. Light: For VR, light is extremely evocative. It can fill you with dread, joy, or comfort. With AR, it's important to incorporate naturalistic lighting into your elements so they feel solid and rooted in real space without breaking the illusion.

4. Sound: Sound design is the secret weapon of designing for immersive experiences. The brain will fill in so many details if it's prompted by audio. It's an incredibly cost-effective way to bring a sense of life and richness to a space.

What are the primary tools and technologies employed by the studio/agency in the development of AR/VR projects?

Cinema4D is a crucial tool for designing AR/VR

Pete Steiner (CONT.)

SENIOR DESIGN DIRECTOR, MOTION AND EXPERIENTIAL | **CODE AND THEORY**

NEW YORK | **UNITED STATES**

experiences. It's a versatile 3D program we can use to quickly mock up ideas in space and time. From blocking out experiences to generating final assets, it's a great generalist tool for moving fast and building at an accessible scale.

The game engine is the next most critical piece, and we're beginning to move from Unity to Unreal. We're seeing this transition across the industry, and there are a lot of reasons for it. **The visual fidelity is incredible. The asset store is thriving, and its ubiquity means there is a large market of developer talent.**

AI image generation is beginning to come into play as well to produce a lot of the background and texture assets that we need to create a fully realized sense of place.

Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

adidas Running Pureboost Go "See Your Run Differently"
For adidas Running, we created an in-store immersive VR experience that allowed shoppers to see performance apparel in action. We wanted to take shoppers outside the store environment and onto the streets where runners face complex conditions like weather, terrain, and traffic.

An important part of this project was performance capture. **We scanned the products using 3D photogrammetry to create digital twins of the apparel. Then we used motion capture to digitize real athletes going through their workout routine in the studio: stretching, warming up, sprinting.** We used the same models from the apparel collection campaign to extend its messaging into an interactive space.

One of the biggest challenges was bringing the experience to a wider audience who couldn't visit the stores with activations. To overcome that challenge, we used the same assets to create a scaled-down interactive version for mobile web.

User testing was also crucial. We discovered that we had to limit the touch interactions to the utmost minimum. As digital designers, we were used to relying on tried and true touch paradigms. However, in VR, users naturally wanted to interact by moving around the space, and touch UI introduced friction and broke the immersion.

Here is the campaign:

- **In-store experience**
- **Mobile experience**
- **In-store activation**

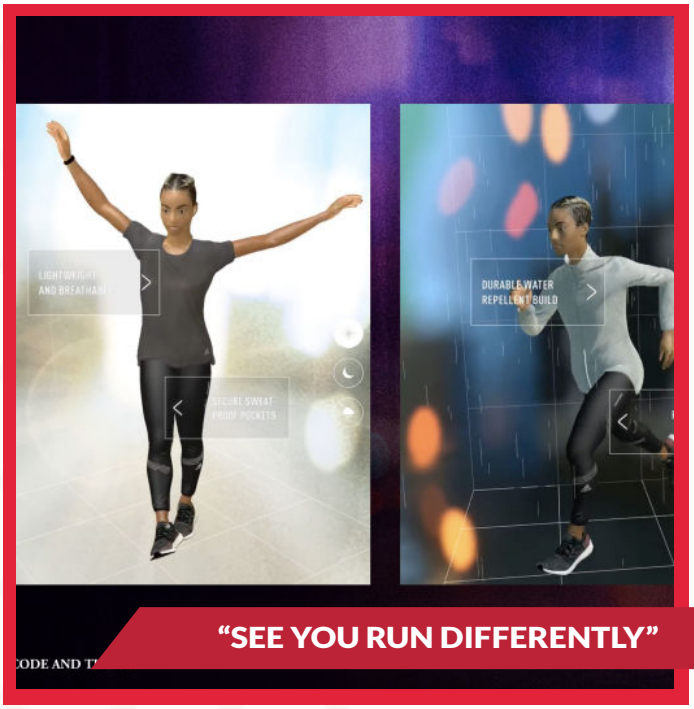


Photo credits: Code and Theory

Astrid Kunzelmann

DIGITAL PRODUCER | **MERCI-MICHEL**

PARIS | **FRANCE**

In what ways do you believe AR/VR experiences are changing the landscape of creative storytelling?

The most useful books are the ones where the author does half the work, and the reader does the rest, as said by French philosopher Voltaire. It's quite true that some of the most memorable books and movies are the ones we want to decipher after reading or watching them.

But contrary to more traditional formats, AR/VR (and videogames) make this relationship even more obvious. Nothing happens if you just sit there and watch the screen. **AR and VR place interactivity at the heart of the experience, making it a co-creation process.**

That being said, it is now critical for brands to think about how they're going to capture one's attention. They have to be more generous in the way they model their communication, which means using more interactive and engaging formats such as virtual and augmented reality.

In your opinion, what elements contribute to a positive AR/VR user experience?

There are the key components: technical limitations, hardware comfort, internet bandwith, rendering quality, accessibility, graphics…

Content alone is not sufficient. AR/VR are indeed attractive because they make it possible for the user to see and live things that would not be physically possible. Not yet, at least.

But **these formats are also interesting because they stimulate and play with the user's visual and kinesthetic memory.** You can't just let content do the magic. A good game design and UX are critical for a positive experience.

This is something that speaks to us at Merci-Michel: gamification. In order to encourage the audience to take part in your experience, game design is a step you can't underestimate.

3 and 4- Can you highlight a recent or past AR/VR project that demonstrates your studio/agency's capabilities?

Depending on the campaigns, we will use various tools such as Unity, Unreal, 8th Wall, AR Core or Lens Studio.

And we've put that into application last year, as **Hermès approached us with a simple, but cool idea: the POS VR app, a software for users to manipulate furniture that has not yet been sent to production.**

The whole point was to design a cost-effective and time-saving solution for designers, but also sellers. The former could test a prototype without having to literally produce one physically. The user only had to wear a headset and then interact with the prototype virtually. And the latter could use this for training purposes. Sellers could visualize how to use and market the furniture to the client without the need to receive it beforehand.

There are of course tons of other gamified concepts to find when it comes to AR/VR, so stay tuned for our next projects!

"TRAVEL RETAIL"

Photo credits : Merci-Michel

Thanks for Joining

Wrapping up our exploration, in this report we've delved into the transformative impact of Augmented Reality (AR) and Virtual Reality (VR) through insightful interviews. The series underscored the dynamic nature of storytelling, placing emphasis on user engagement and the seamless integration of traditional craftsmanship with cutting-edge technology in AR/VR projects.

Notable projects exemplified the global reach and potential of geospatial AR, showcasing these technologies as powerful mediums for music, entertainment, and immersive user experiences. The interviews collectively underscored the collaborative and innovative spirit driving the evolution of AR and VR.

This report offers a panoramic view, highlighting emergent strategies and applications of AR/VR. Looking ahead, we are prompted to explore pivotal questions in the context of AR/VR:

- How can AR/VR be leveraged to generate original, captivating experiences in an increasingly crowded digital landscape?
- In what ways will AR/VR redefine the targeting and delivery of immersive content, shaping the future of the industry?
- As AR/VR takes center stage in the workplace, what new interdisciplinary roles will emerge, and how can teams cultivate the right skill sets?
- What transformations will AR/VR bring to user experience design, website/app development, and what novel challenges and opportunities will arise?
- Regarding the copyright and ownership of creative works in AR/VR, how can fair compensation and recognition be ensured for artists and creators?

Our sincere gratitude goes to all participants for generously sharing their experiences and insights. By collectively navigating this era of transition in the industry, we can leverage shared knowledge to drive progress and innovation.

> By collectively navigating this era of transition in the industry, we can leverage shared knowledge to drive progress and innovation.

#VIRTUALREALITY #AUGMENTEDREALITY
#IMMERSIVEEXPERIENCES #INTERACTIVESTORYTELLING

TIA TOP INTERACTIVE AGENCIES