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AGENCY LAYOUTS

THE VR EXPERIENCE

A FLIGHT TO SUMMIT



A VR experience traveling around a picturesque sun-drenched mountain can create quite an impression on the senses. Imagine starting at a launch point near the bottom of the mountain in VR 360 view. As you look around, you are prompted to activate a levitating flight to a way-point a third of the way up the mountain. As you soar, the viewer experiences a rush of speed as their altitude increases. Above the ground you are able to look around in 360 at the sky and the ground in a complete immersive view. To add to the realism of the experience, hidden fans blow air on the participant. This haptic dimension adds to the immersive quality of VR and makes the experience that much more memorable. The speed of the flight is initially rapid but as you get to the top of the flight things slow down for a moment allowing the viewer to take in the view. Then you descend to first landing zone, you land with a shake and thump, which is created as a haptic rumble in the floor your standing on at the conference. While at the first way-point you look around and discover that objects in front of you are strangely active when your gaze is upon them.

THE VR EXPERIENCE

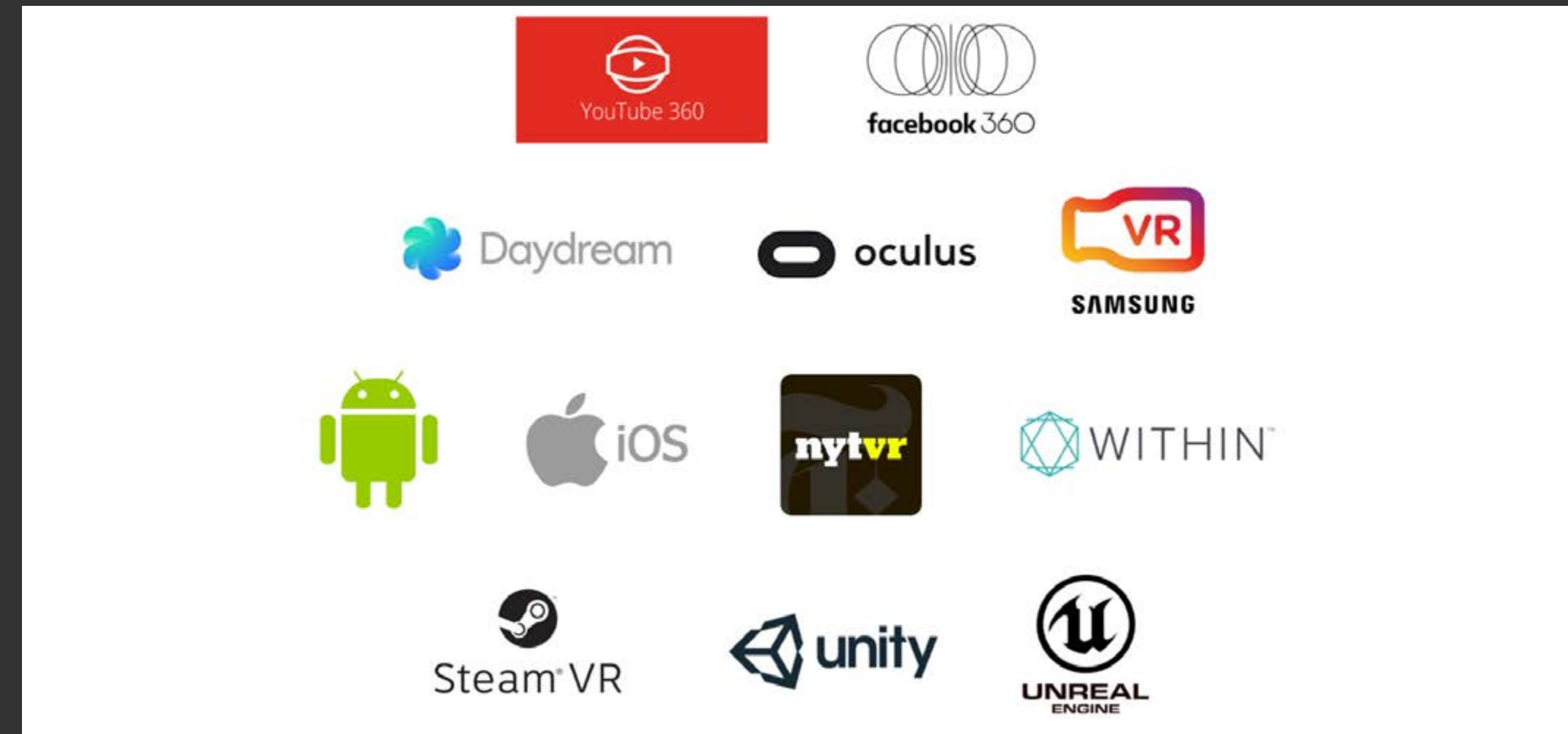
A FLIGHT TO SUMMIT



This interactive element can be represented as a tree that glows as you look over it or a large rock formation that when viewed changes to B&W or possibly reveals a mesh grid underlayer that floats up and starts the CGI motions graphics with branding or other messaging. After the viewer takes in everything, they are prompted again to another way-point and another flight up the mountain. They have a similar discovery as the first LZ with easter eggs revealing graphics. They now can see the summit of the mountain and you take the last flight to the peak. As all 360 footage would be shot with a 4K Nokia Ozo on a heavy lift drone, image quality would have incredible clarity and resolution. This is all the more compelling as you land at the peak of the mountain or similar overview. At this point the last effects package is revealed, the sound of the wind and birds soaring are in the audio mix and the experience is completed. You have reached the summit.

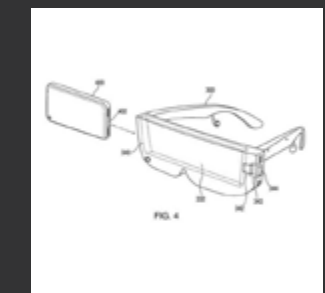
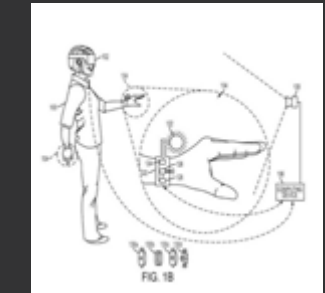
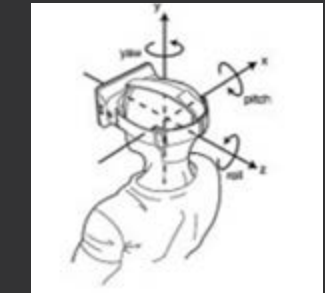
THE VR EXPERIENCE

DELIVERY PLATFORMS



VR can now be delivered on multiple platforms and devices. They all have their strong suits. Including You Tube 360 through their app can be played on any modern smartphone and OS. We may recommend the Google Pixel or HTC Vive for this project. Ideally there is a take away experience that attendees can share when they get back to their home offices.

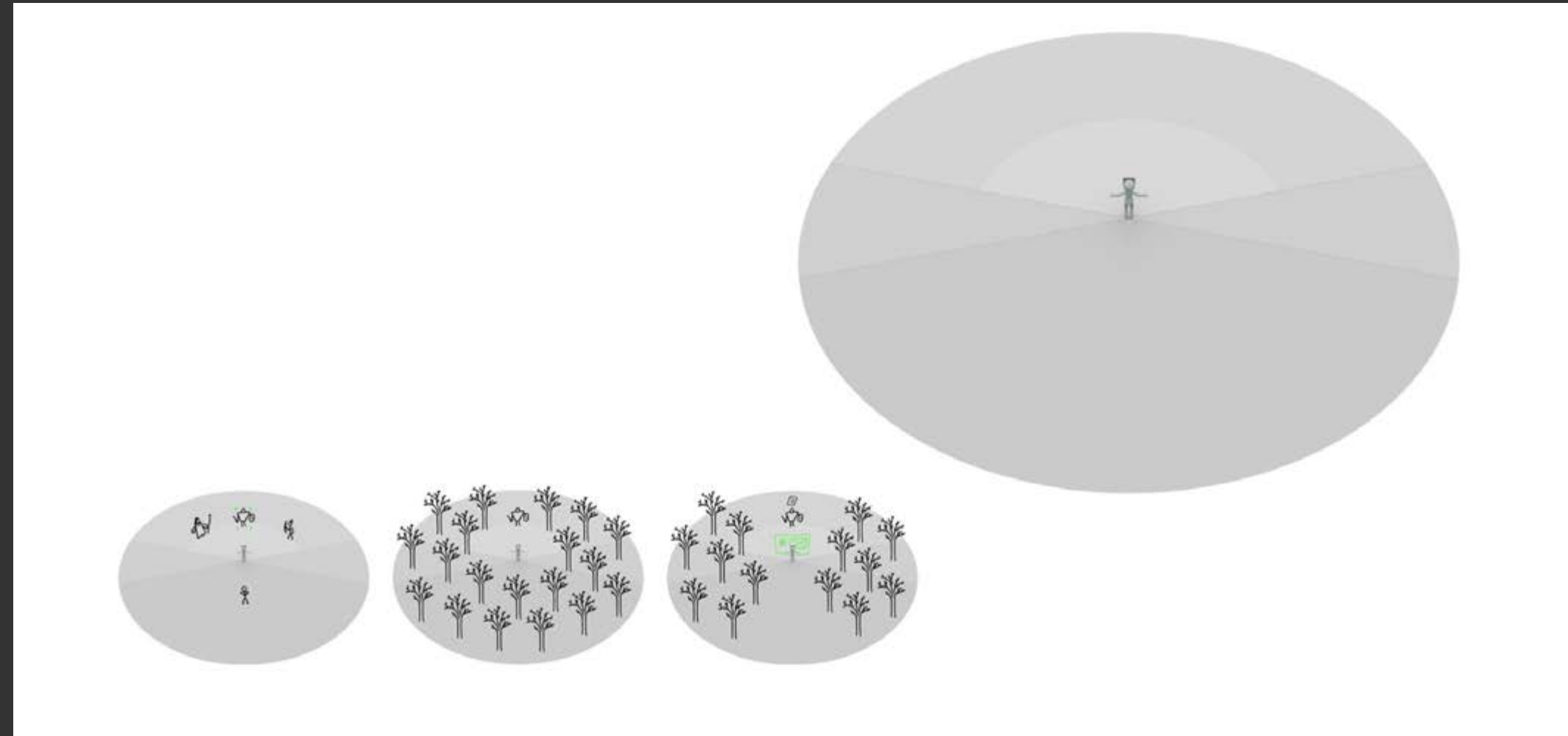
THE VR PROCESS HEADSETS



Depending if the experience is interactive, and content lives on line will determine what VR rig is most appropriate for this project. Bottom left is Google Pixel with a handheld interface. Top Left is the excellent HTC Vive with currently the best resolution at 2k per eye. This makes a big difference when your in virtual reality. When equipment is less noticeable the immersive illusion is that much more potent and memorable. The Google Pixel is probably the most comfortable of all. The Cardboard is the most easily disseminated.

THE VR PROCESS

STORYBOARDS



Storyboard in virtual reality are critical in planning placement of interactive elements and CGI. Our mountain flight experience has three landing zones where we propose inter activity and branded or messaging content. As this is not a rectilinear medium information structure can not assume the viewer is oriented in the correct direction to find elements that may be hidden in the environment. Thus the use of binaural audio and prompted motifs act as cues for the viewer to turn and discover easter eggs.

EXECUTIVE CREATIVE DIRECTOR MARK KNOWLES

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Mark graduated in Computer Animation from Portsmouth University UK, and then joined Taylor James in 2009. Moving from the London studio to NYC alongside TJ's CEO Glen Taylor, he has quickly ascended through the ranks to now oversee all creative delivery in NYC as Executive Creative Director.

Mark has lead the growth of the team, managing the pipeline and nurturing the talents of all artists across all departments. Marks strong background in CGI, gives him a unique experience to strategize, direct and lead delivery of all our integrated campaigns. Mark's knowledge and expertise coupled with his passion and communication skills encourages excellence from those around him. He is most comfortable working in the trenches with his colleagues to help guide and teach. Mark has lead the productions of our most iconic campaigns, for luxury brands to pharmaceutical, automotive and general market clients such as Rolex, Nissan, Canon and Regal Cinemas.

<http://www.taylorjames.com/mark-knowles>



THANK YOU

LONDON@TAYLORJAMES.COM
45-47 UNDERWOOD ST, HOXTON, LONDON, N1 7LG
+44(0)20 7739 4488

NEWYORK@TAYLORJAMES.COM
141W 28TH ST, NEW YORK, NEW YORK, 10001
+44(0)20 7739 4488



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