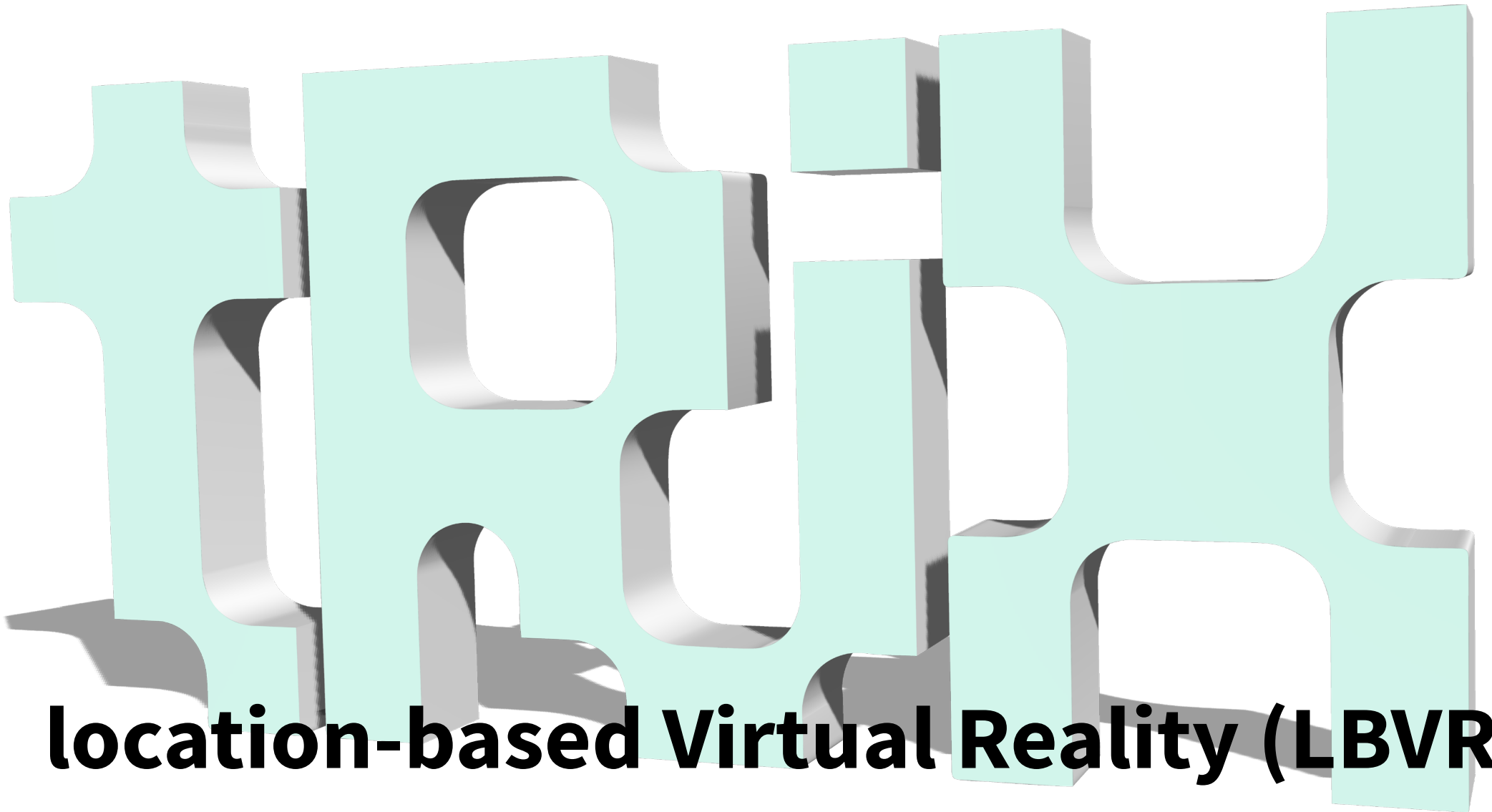




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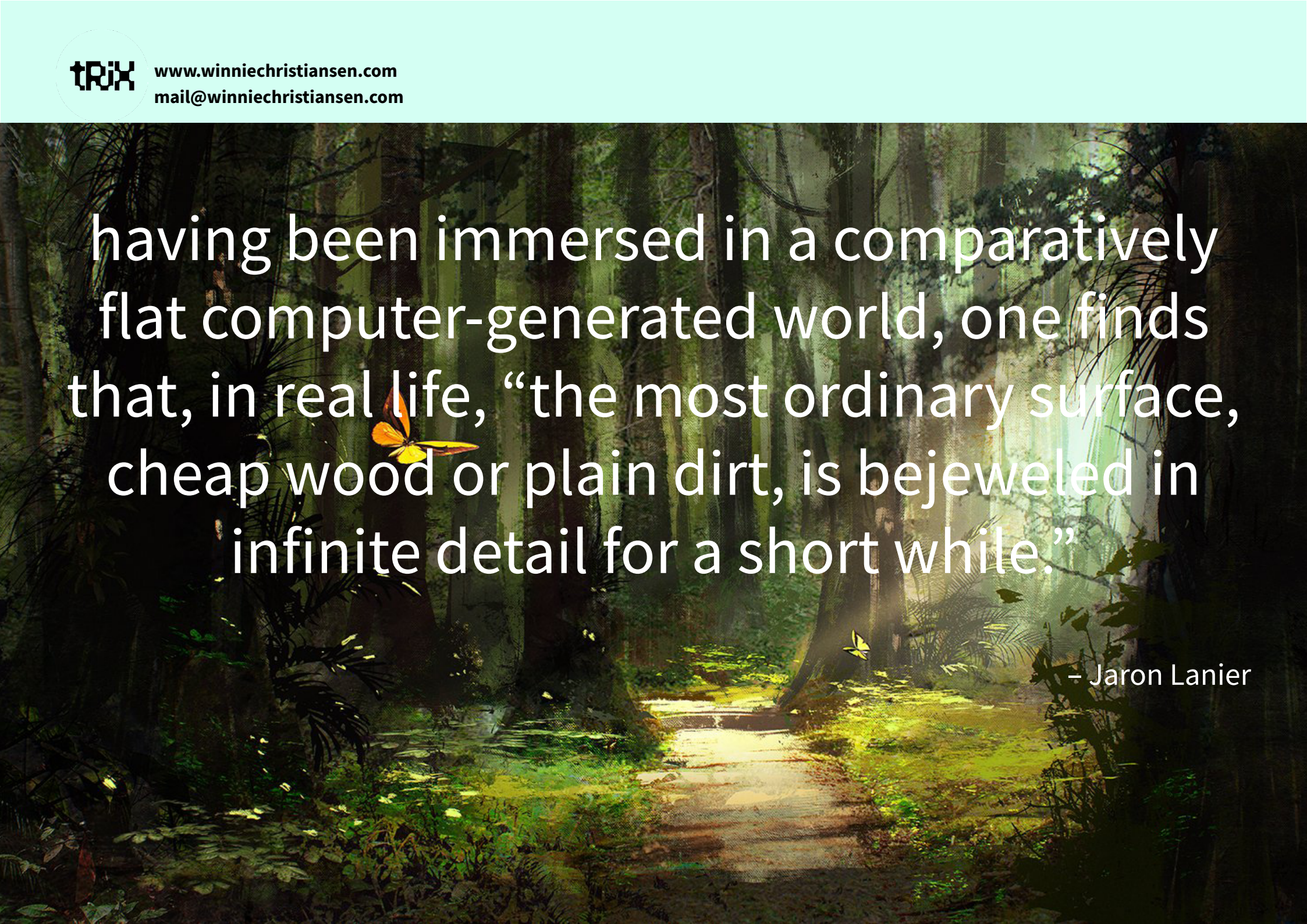


**location-based Virtual Reality (LBVR)**





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A detailed, painterly illustration of a forest path. Sunlight filters through the dense canopy of tall trees, creating a dappled light effect on the ground. The path is covered in moss and fallen leaves. Two butterflies are visible: one orange and black butterfly on the left, and a smaller yellow and black butterfly further down the path on the right.

having been immersed in a comparatively flat computer-generated world, one finds that, in real life, “the most ordinary surface, cheap wood or plain dirt, is bejeweled in infinite detail for a short while.”

– Jaron Lanier





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**LET THE PARTICIPANT EXPERIENCE  
CHEAP WOOD AND PLAIN DIRT THEN**





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# how to enhance virtual reality through real reality







## 1. Evolution of (location based) Virtual Reality

## 2. Theory

### 2.1. Terminology

### 2.2. Telepresence

## 3. What happens in our brain, if...

### 3.1. The embodiment effect

### 3.2. Physiological aspect

### 3.3. Visuo-haptics

## 4. projects

### 4.1. Home After War

### 4.2. Auf der Schattenseit

### 4.3. Empfaenger Verzogen

## 5. Storyliving

## 6. What's next





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# evolution of Virtual Reality

Virtual Reality is not a new invention we've never heard about before the 21st century. While Jaron Lanier coined the term Virtual Reality in 1989, Morton Heilig already experimented with location based VR in the 50's. His idea of the Sensorama, a „revolutionary Motion Picture System that takes you into another world“ combined the three dimensional picture with the sensory perception of stereoscopic sight, spherical hearing, smell, touch and temperature. Also in the 90s Virtual Reality got reinvented – still inconvenient for the user.



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# evolution of Virtual Reality

Introducing . . .

## sensorama

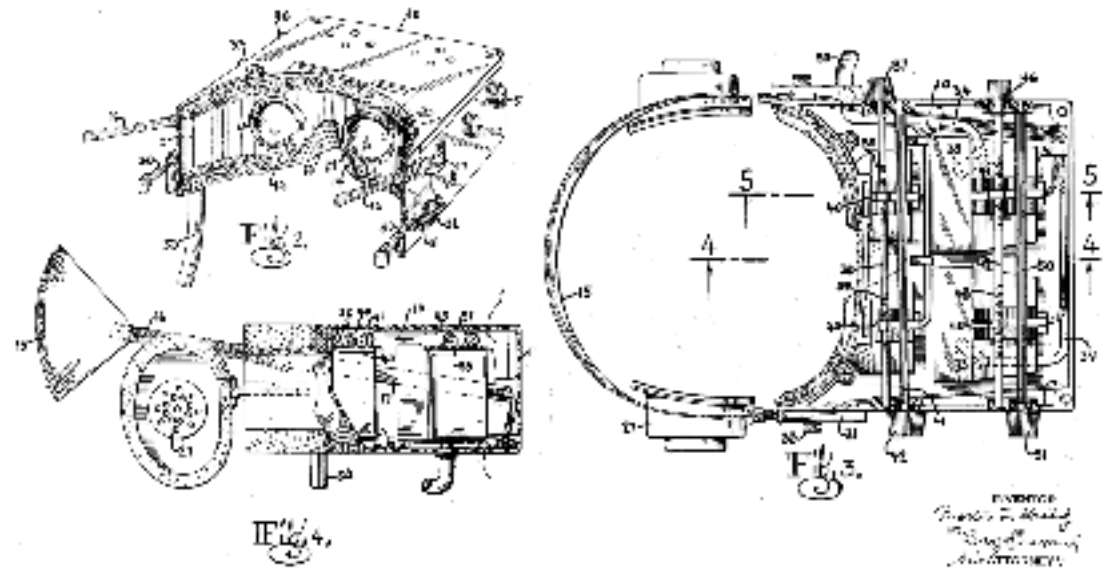
The Revolutionary Motion Picture System  
that takes you into another world  
with

- 3-D
- WIDE VISION
- MOTION
- COLOR
- STEREO-SOUND
- AROMAS
- WIND
- VIBRATIONS



© PATENTED

SENSORAMA, INC., 855 GALLOWAY ST., PACIFIC PALISADES, CALIF. 90272  
TEL. (213) 459-2162



## LBVR in the 50s



# location-based VR in the 90s

## Virtuality Group

Headtracking  
< than 50 milliseconds latency  
stereoscopic 3D  
four gamers simultaneously

**but** unaffordable and inconvenient





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But as any media invention, also Virtual Reality is starting to become more convenient.



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# the evolution of media



source: Rori DuBoff





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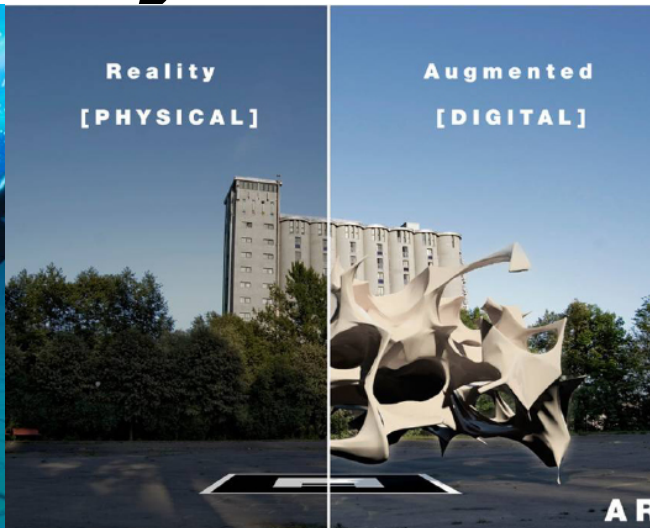
# Virtual Reality will be more convenient





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# Virtual Reality will be enriched





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Virtual Reality will be enriched. Enriched by technological ideas like *feelreal*, an extension for your Head Mounted Display, or *ultraleap* which creates haptic feedback via ultrasound. Means the locus of Virtual Reality is [still] a collection of machines, but a device-driven definition of VR is unacceptable for communication researchers. (Steuer, 1992)



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# Theory





# Terminology

## *Virtual Reality*

*‘Virtual Reality is electronic simulations of environments experienced via headmounted eye goggles and wired clothing enabling the end-user to interact in realistic three-dimensional situations.’*

– Coates (1992)



# Terminology

## *Virtual Reality*

*‘Virtual Reality is an alternate world filled with computer-generated images that respond to human movements. These simulated environments are usually visited with the aid of an expensive data suit which features stereophonic video goggles and fiber-optic data gloves.’*

– Greenbaum (1992)



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While most of the popular definitions of VR make reference to a particular technological system, Jonathan Steuer formed a theoretically useful concept out of Virtual Reality whilst defining VR as a particular type of experience: A concept of presence.



# Terminology

## *Virtual Reality*

*‘Virtual Reality is defined as a real or simulated environment in which a perceiver experiences telepresence.’*

- Jonathan Steuer, Journal of Communication (1992); Defining Virtual Reality: Dimensions Determining Telepresence





He further explains that presence, the sense of being in an environment with natural surroundings implicates the sensory input through the organs of sense.

*„Presence is taken for granted: What could one experience other than one's immediate physical surroundings“*

This changes when the perception is mediated by technology, because one is forced to perceive two separate environments simultaneously:

physical and virtual.



## **PRESENCE**

sense of being in an environment | natural surrounding

+

## **ILLUSION**

perceive something as something else

=

## **IMMERSION**

transition from one state to another



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## **IMMERSION**

transition from one state to another

+

## **INTERACTION**

movement

=

## **TELEPRESENCE**

experience presence in a medium

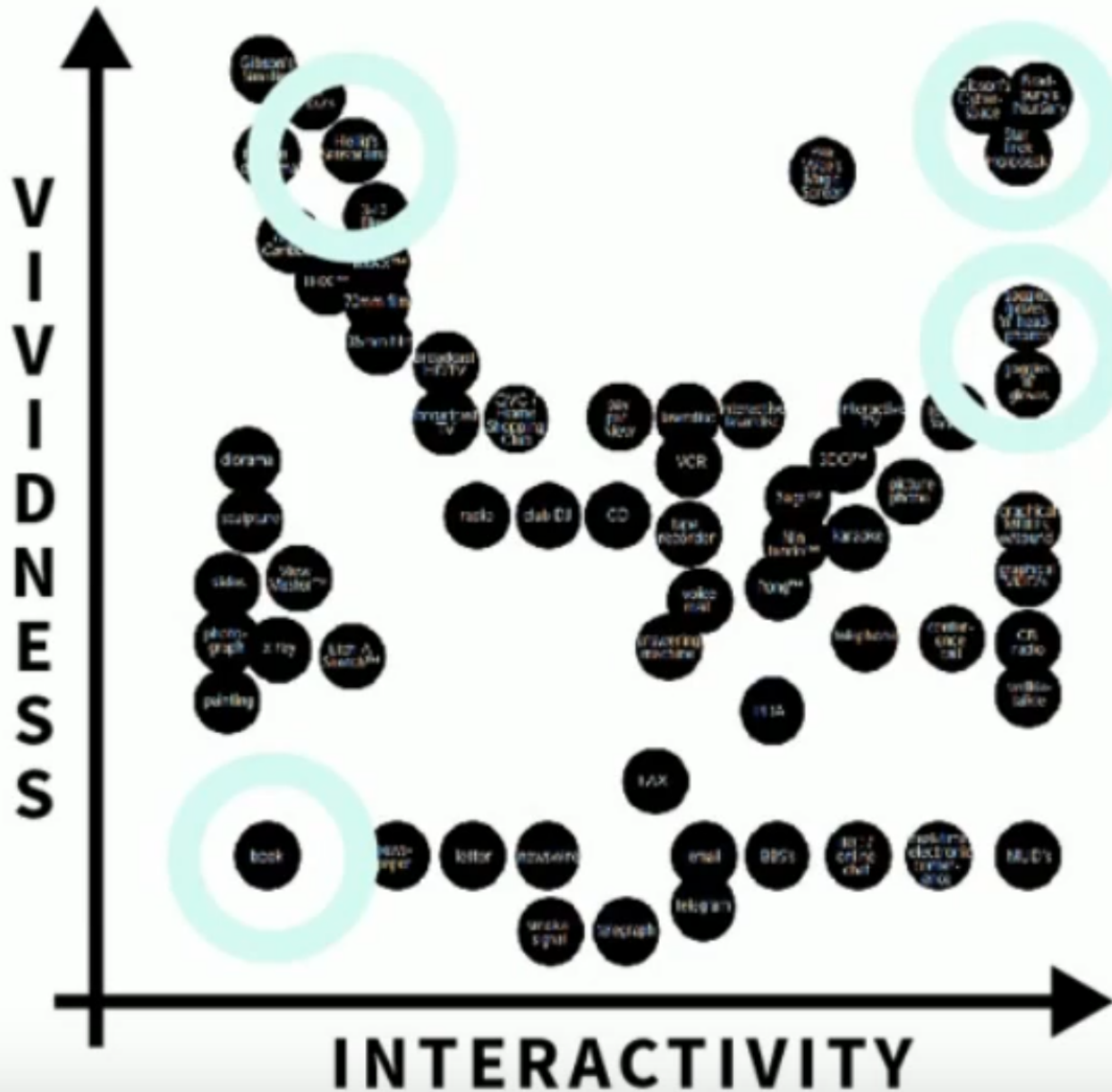




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To range the intensity of telepresence, Steuer created a Matrix, which is divided in the *vividness* and the *interactivity* of an experience. While vividness shows the ability of a technology to produce a sensorially rich mediated, stimulus driven environment, the interactivity represents the extent to which users can participate and influence the experience.

# Steuers Matrix of Telepresence



# ***(hot)* high vividness through Sensory Apparatus**

## extern



**Sight**  
*stereoscopic*



**Hearing**  
*spherical*



**Touch +  
Temperature**



**Smell**



**Taste**



**Balance**

## intern



**Proprioception**  
*sense of position of  
self & movement*



**Nociception**  
*sense of pain*

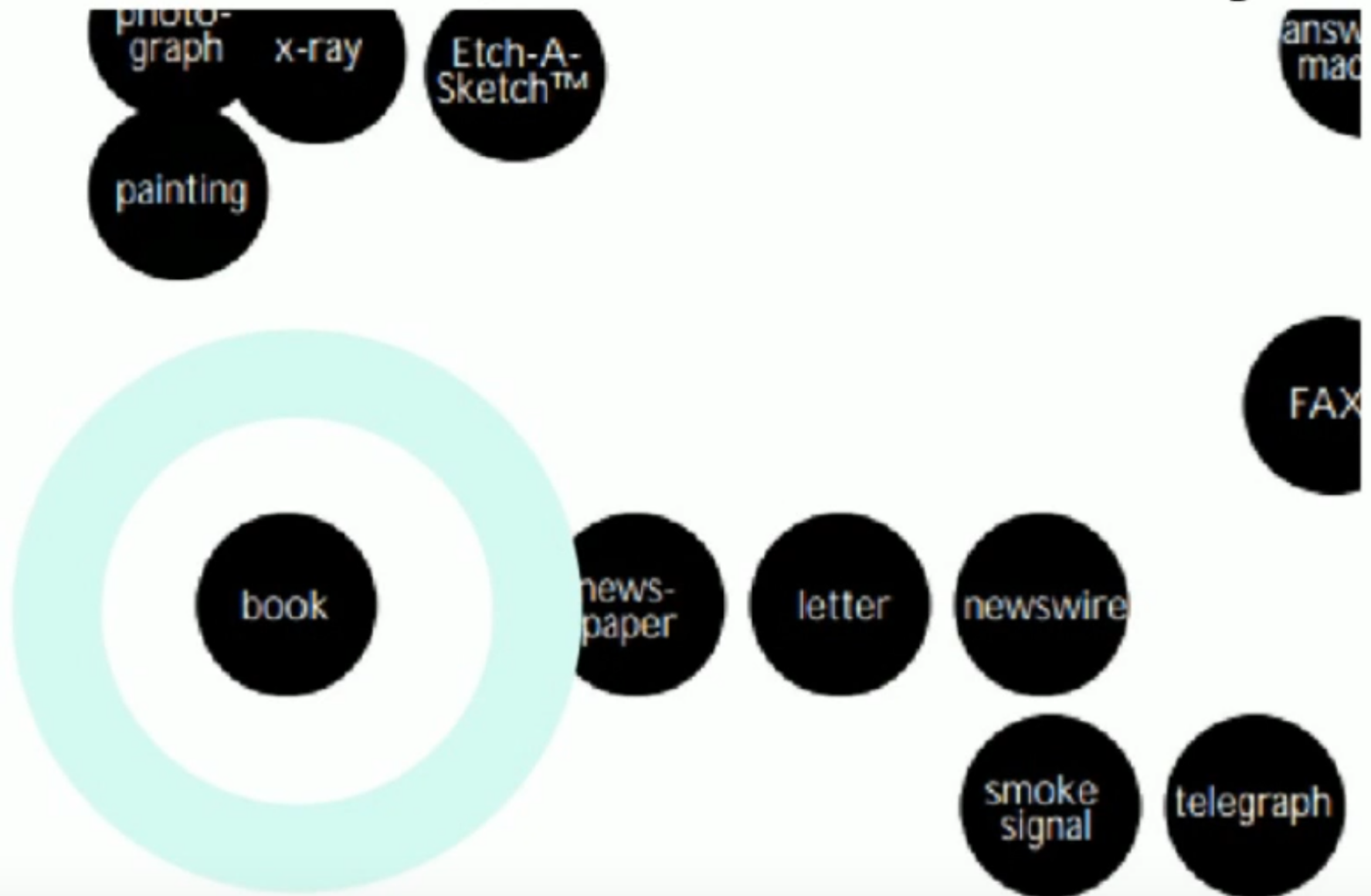
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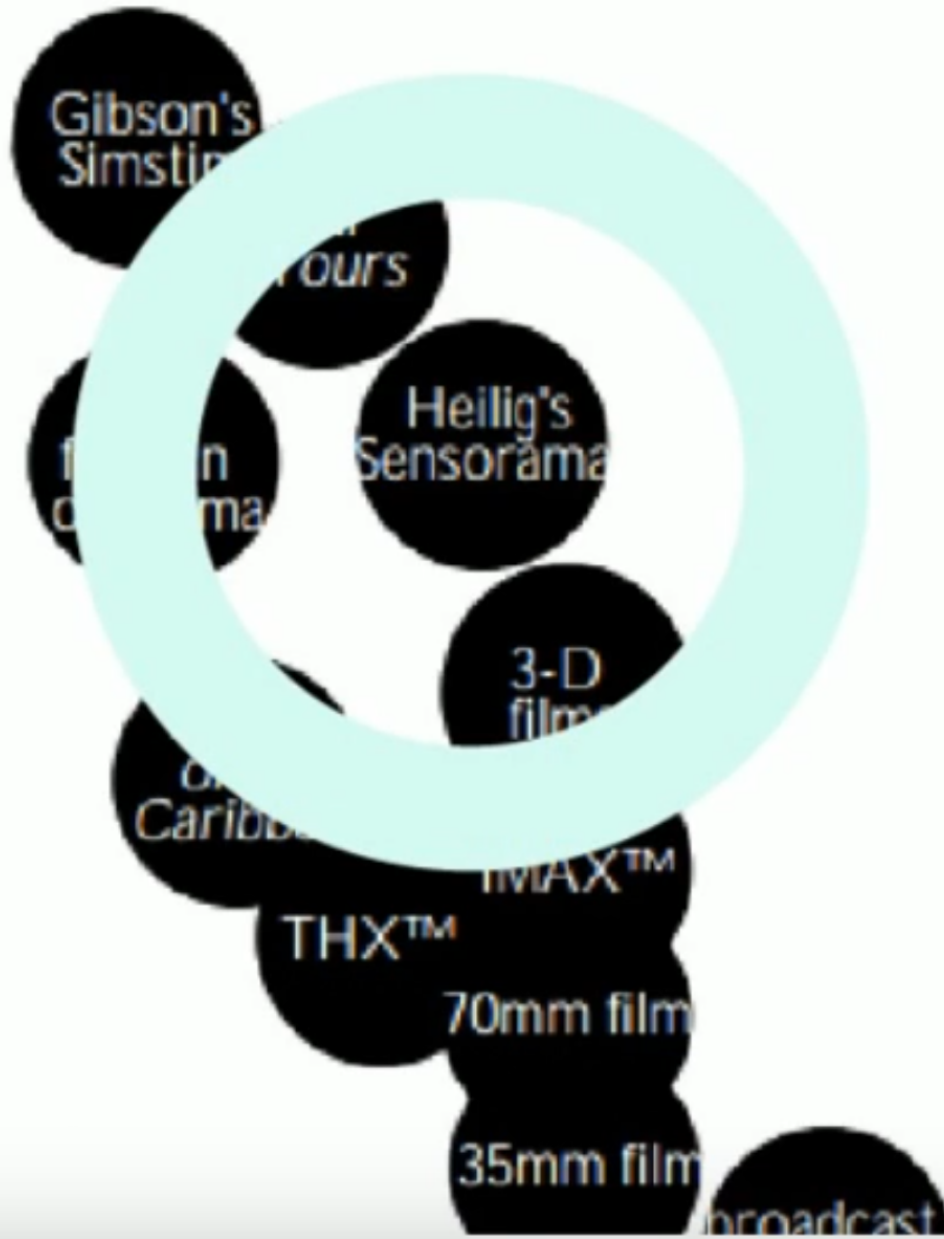
# low vividness / low interactivity



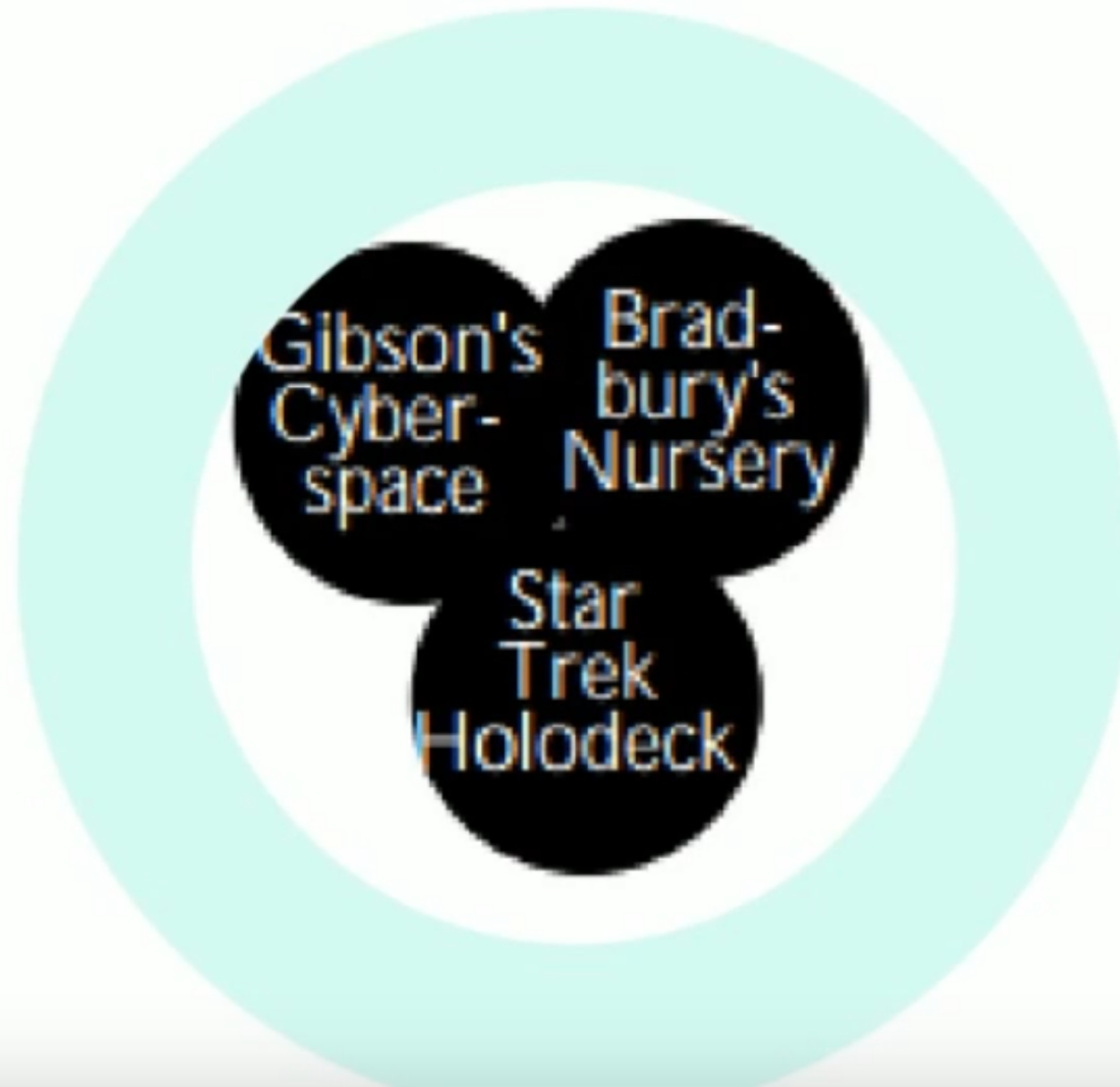


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# high vividness / low interactivity



# high vividness / high interactivity





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# LBVR today



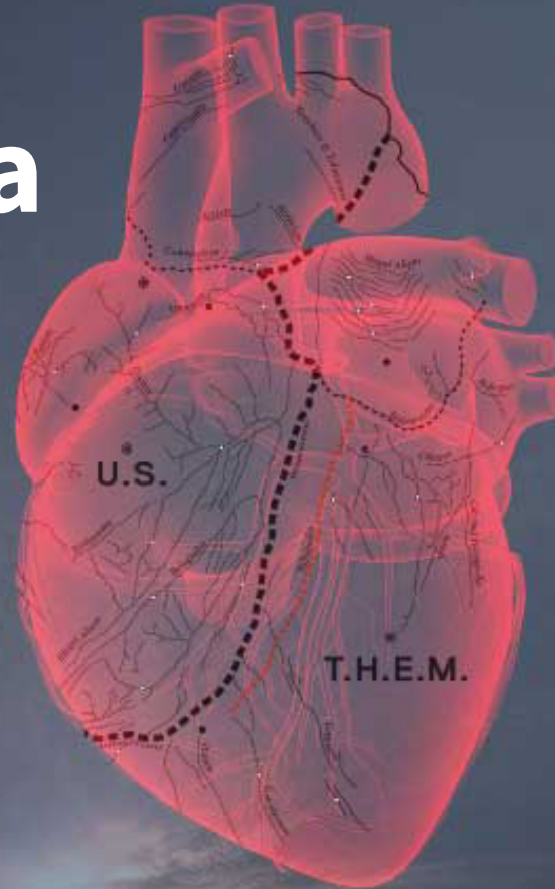




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# illustrate that with the example

## Carne Y Arena



# by dissecting a participants experience



**PRESENCE** (sense of being in an environment)

I went into a dark room which floor is completely covered with sand

+

**ILLUSION** (perceive something as something else)

when I open my eyes again I'm standing alone in the half-light of the desert, somewhere between USA and Mexico

=

**IMMERSION** (transition from one state to another)

I am in a freezing room and I'm cold.  
**This space is based on** the so called „icebox“ („hieleras“) for refugees



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+

## **INTERACTION** (movement | interaction)

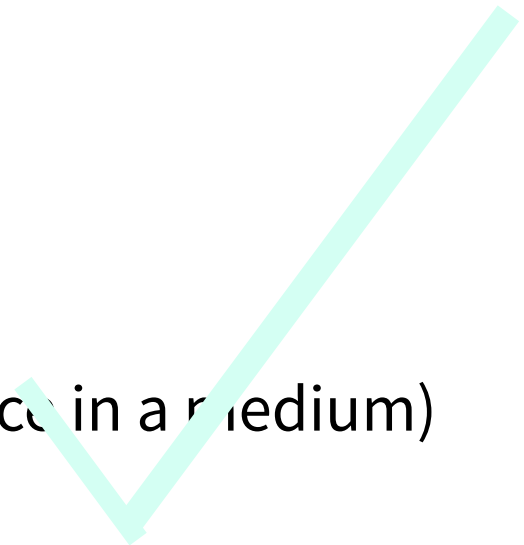
On the floor between cold, silver benches there were loose dirty and dusty shoes.

**I also took my shoes off.**

But as visitor **I can decide on my own**: Do I want to stand next to the refugees?  
Do I want to look into the faces of the border patrol or do I want to **turn around** and  
ignore everything?

=

**TELEPRESENCE** (experience presence in a medium)





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## **HIGH VIVIDNESS**



By addressing the sensory apparatus

## **HIGH INTERACTIVITY**

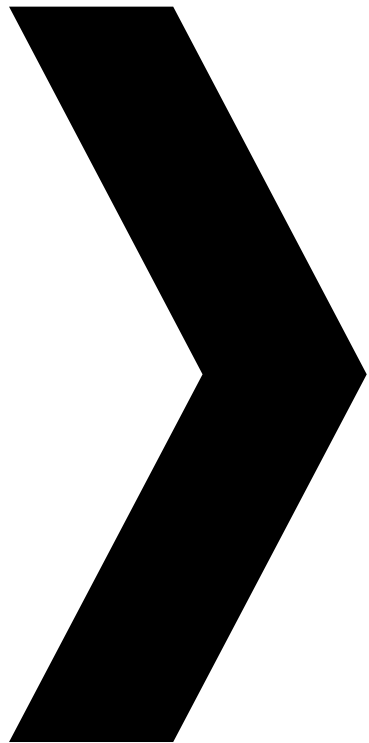


By decision-making and  
movement via body tracking





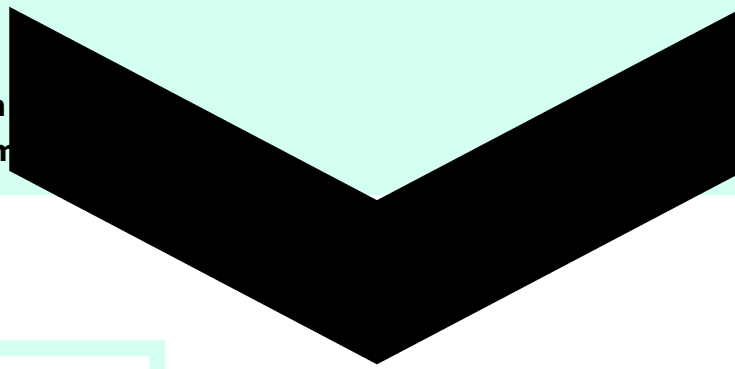
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**smooth transition between  
real reality and virtual reality**



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## **ILLUSION** (perceive something as something else)

I am in a freezing room and I'm cold. **This space is based on** the so called „icebox“ for refugees

+

## **PRESENCE** (fact of being in a particular place)

I went into a dark room which floor is completely covered with sand

**LOCATED IN REAL REALITY...**



## ... WHICH ALSO BOOSTS THE SENSORY APPARATUS

### ➤ SIGHT (STEREOSCOPIC)

I'm standing alone in the half-light of the desert, somewhere between USA and Mexico  
(**Virtual Reality**)

### ➤ HEARING (SPHERICAL)

In the exhibition space a huge fan and **heavy sound** make me feel the helicopter, that's circling up in the air (**Real Reality simultaneously to Virtual Reality**)

### ➤ TOUCH + TEMPERATURE

I am in a freezing room and **I'm cold**. This space is based on the so called „icebox“ for refugees (**Real Reality**)

In the exhibition space a **huge fan** and heavy sound make me feel the helicopter, that's circling up in the air (**Real Reality simultaneously to Virtual Reality**)



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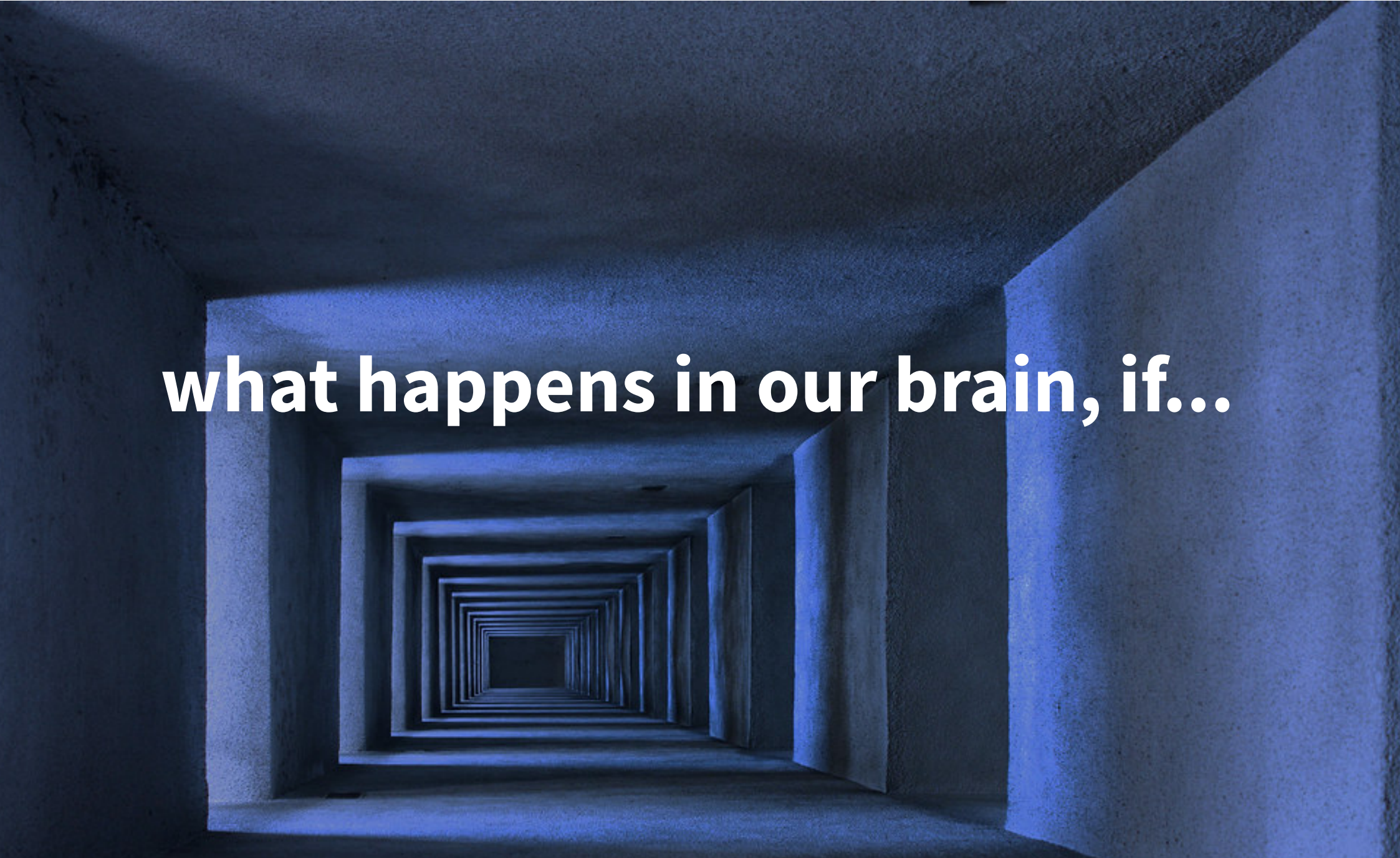
The conclusion in this point is letting the illusion already begin in the real, or physical reality facilitates the possibility of experiencing telepresence. It also eases the localization of the sensory perception by perceiving it as naturally given through the artificial but naturally surrounding.





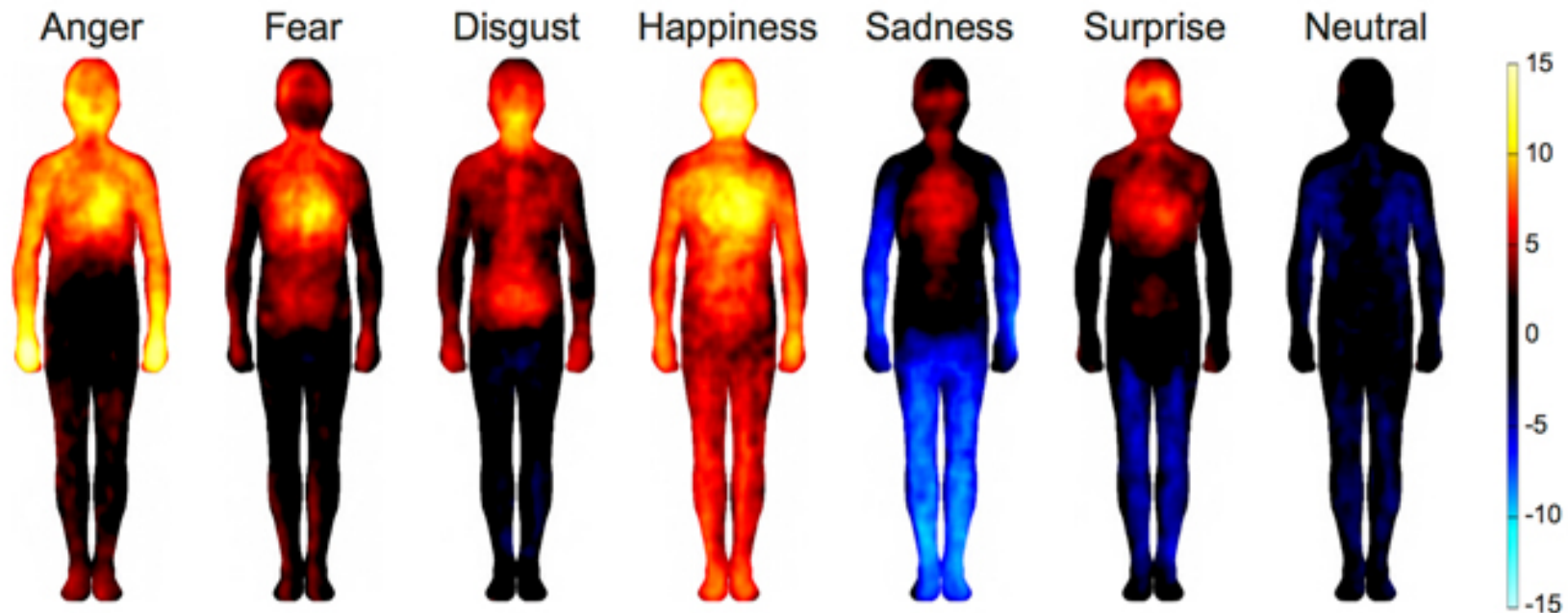
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**what happens in our brain, if...**



## ➤ 1. The embodiment aspect

VR gives people a chance to take on a new body, and tricks the brain into exhibiting behaviors associated with that body.





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Mel Slater, Mavi Sanchez-Vives and the philosophers Metzinger and Blanke worked together in an EU-funded project called Virtual Embodiment and Roboti Re-Embodiment from 2010-15. Studies by Mel Slater and Jeremy Bailensen have shown that if you're given a child's body in Virtual Reality, you start to show more childlike behaviors. Means Virtual Embodiment tries to convince you that you are someone else, while the virtual body mirrors the movements of the real body via tracking.





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# the machine to be another

[https://www.youtube.com/watch?v=\\_Wk489deqAQ](https://www.youtube.com/watch?v=_Wk489deqAQ)

beAnotherLab





## ➤ 2. physiological factors

= the need to build a sensorimotor contingency between the [virtual version of yourself] and your own body to feel more embodied

→ you move your real hand, and your virtual hand moves exactly the same. Or you see something touch your virtual hand and you feel something touch your real hand in the same way.

– Dr. Sook-Lei Liew, Assistant Professor and head of USC's Neural Plasticity and Neurorehabilitation Lab





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The neuroscientist Prof. Sook-Lei Liew adds in an interview with Tameka Lee for *thriveglobal* that a sensorimotor contingency between the virtual version of yourself and your own body is important to feel more embodied. Means linking the visual stimuli in VR with real world sensory stimuli helps you to feel more embodied in the environment.

This leads to an example named *The Unlimited Corridor*, which is using passive haptic feedback – feedback stimulated in real world – via visuo-haptic.



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# The Unlimited Corridor

**redirected walking via visuo-haptic  
interaction**

<https://www.youtube.com/watch?v=THk92rev1VA&t=10s>



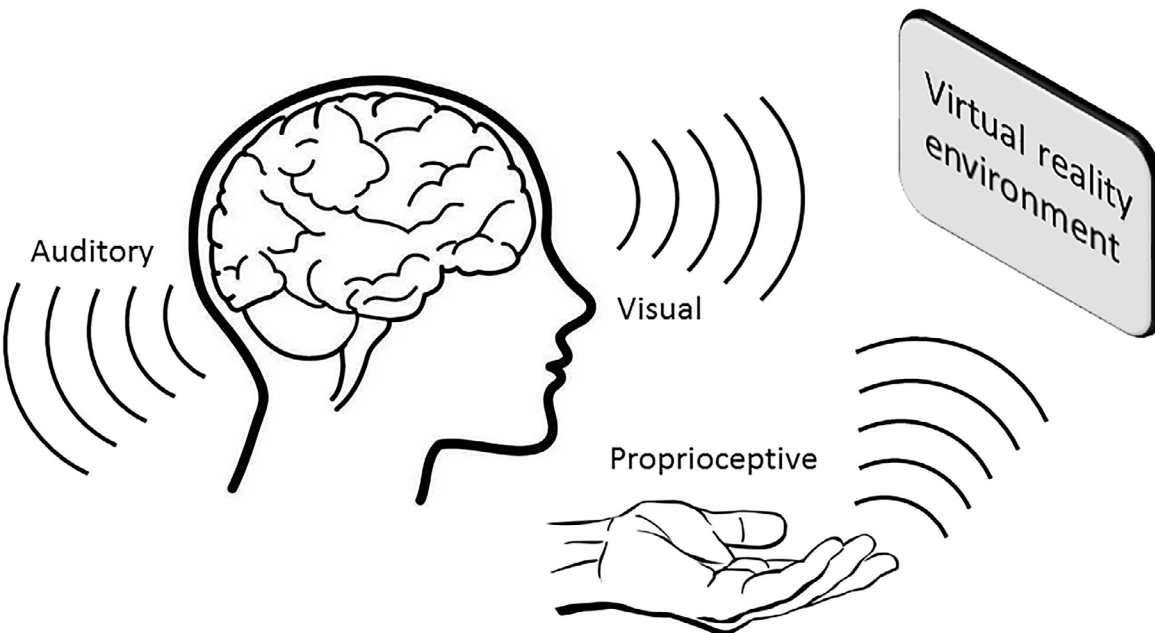
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*The Unlimited Corridor* is a virtual reality system that enables users to walk in an endless straight direction within a small tracked space. The research team Dr Takuji Narumi, University of Tokyo and Unity Researcher Yohei Yanase therefore combined a redirected walking technique with visuo-haptic interaction and a path planing algorithm. In this experiment users grip a straight handrail in VR and a curved one in real reality at the same time.

# what is visuo-haptic?

= a kind of illusory effect in our brain which allows for a particular perception to be generated by combining sensory inputs in different ways

– Dr Takuji Narumi, University of Tokyo





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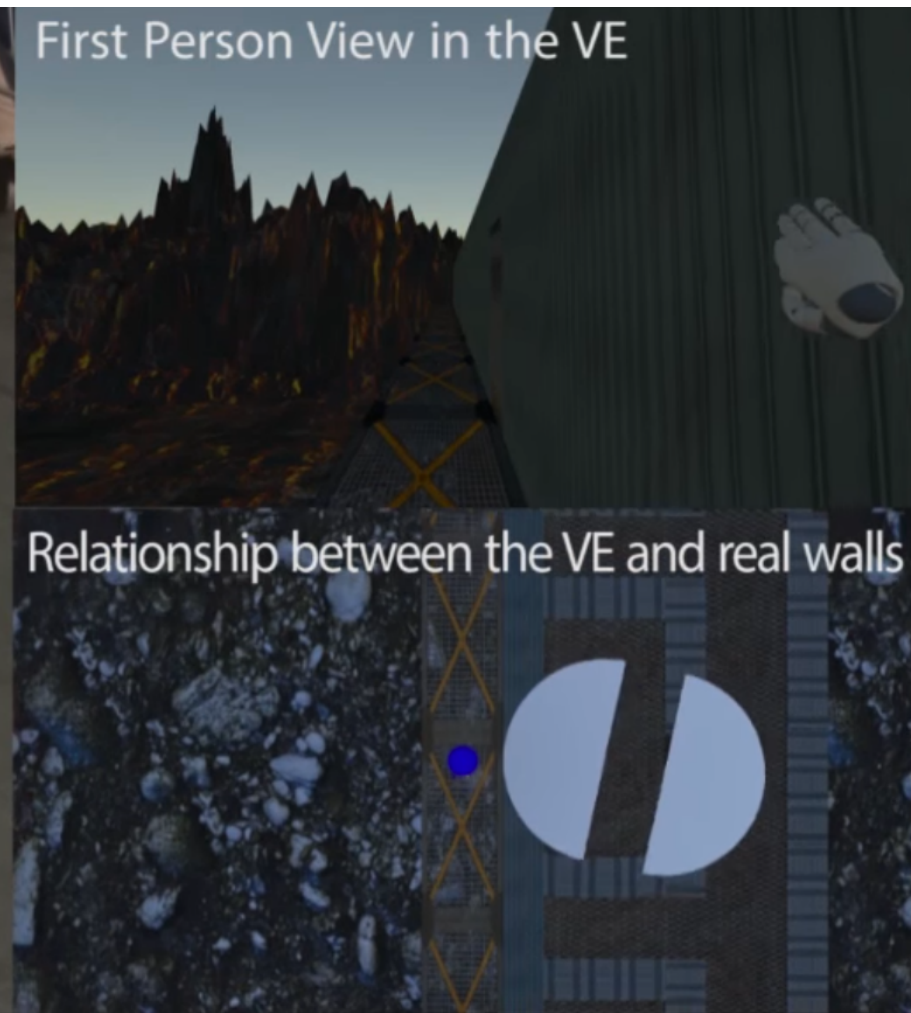
Dr Takuji Narumi, University of Tokyo explains visuo-haptic as a kind of illusory effect in our brain which allows for a particular perception to be generated by combining sensory inputs in different ways. Quote „It alters our proprioceptive sensations corresponding to visual sensations by the combining to visual and haptic stimuli“

Means that our perception through one sense can change by other stimuli that are simultaneously received through other senses.





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Dr Takuji Narumi, University of Tokyo  
Unity Researcher Yohei Yanase



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Explained by the example *the Unlimited corridor* users see a straight rail in the virtual environment and thereby perceive the curved handrail in real reality as straight, too. This is what increases the effects of redirected walking. The use of the sensory apparatus is what determines or at least enhances the experienced.



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**in practice**





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# Home after War

locationbased VR experience by NowHere Media

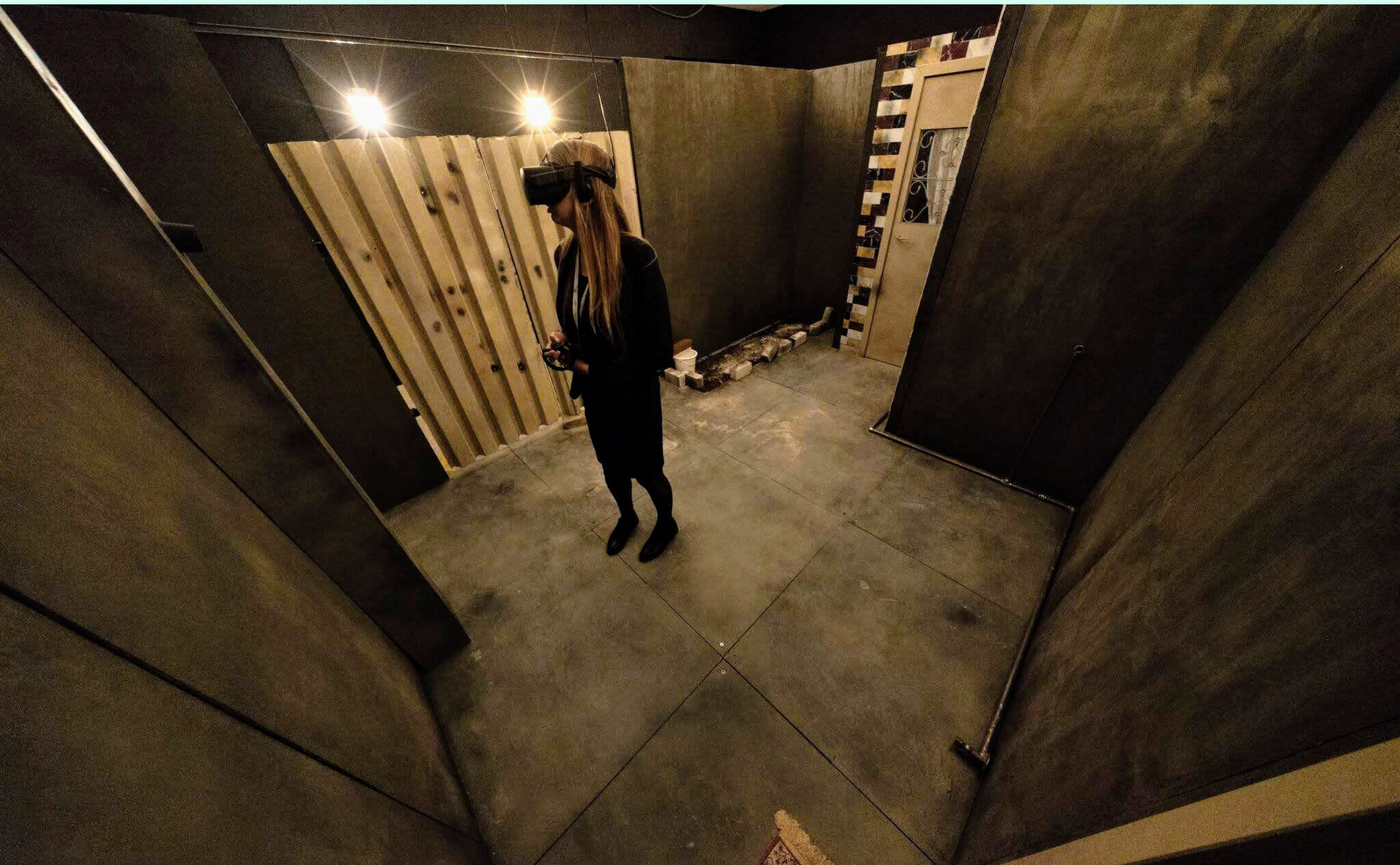


<https://www.youtube.com/watch?v=xF1fUT-NXHc>





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Venice Biennal, September 2018 A NowHere Media Production

Written and directed by: Gayatri Parameswaran

Music by: Leonard Petersen

Executive Producer: Amy Seidenwurm

Sound design: Studio am Fluss, Jana Irmert, Nils Vogel-Bartling

Creative Producer: Felix Gaedtke

Voice over artist: Michael Matovu (Voiced by Mike)

Producer: Sandra Bialystok

Impact Producer: Catarina Gomes

Producer: Lauren Burmaster

Production assistant (Berlin): Mia von Kolpakow

Producer: Paula Cuneo

Production assistant (Berlin): Felix Franz

Production manager: Felix Gaedtke

Translator and transcriber: Amor Belhaj Salah

Lead developer & UX designer: Anastasia Semenoff

Translation assistance: Basma Elmahdy, Karim Ali

Photogrammetry studio: Realities.io

Narrative Installation: TRIX

Local producer & Translator (Iraq): Suadad Al Salhy

Director of Photography (360° videos): Felix Gaedtke,  
Gayatri Parameswaran

Photogrammetry scans: Felix Gaedtke

Sound recordist: Ali Adnan

360° Editing: Gayatri Parameswaran

Post Production: Flight School







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„Home After War“ is a room-scale, interactive virtual reality experience that takes you to Fallujah, a city that was, until recently, under Islamic State (IS) control. The war against IS has ended but the city is still unsafe. There's one looming fear for returning refugees – booby trapped homes and improvised explosive devices (IEDs) in the neighbourhoods. Since the end of the war, thousands of civilians have died or been injured by IEDs.

Ahmaied Hamad Khalaf and his family returned home after the fighting subsided. In the experience, you find yourself in Ahmaied's home, which still shows signs of the damage from the war. Explore Ahmaied's home by either walking physically or teleporting in the space as he tells you his story about returning to a home that might be booby trapped.

Witness life outside the four walls of his house through 360° videos embedded in the space.

Hear Ahmaied speak of his loss and his hopes for his family, country and the world.

Learn about what it's like to fear the home you once loved.

At Venice Biennial you could not only explore Ahmaied's home in a virtual environment but also in real reality. Therefore trix recreated the yard in 1:2. Whilst experiencing an explosion in VR you could also feel the shake in the flooring and smell the scent of gunpowder.





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# Auf der Schattenseite

LBVR docufiction

[https://www.youtube.com/watch?v=5N2PIO\\_i-Rg](https://www.youtube.com/watch?v=5N2PIO_i-Rg)





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**theHaus Berlin, May 2017**

**cooperation:** trix  
Invisible Room  
InVR.space  
VR Business Club

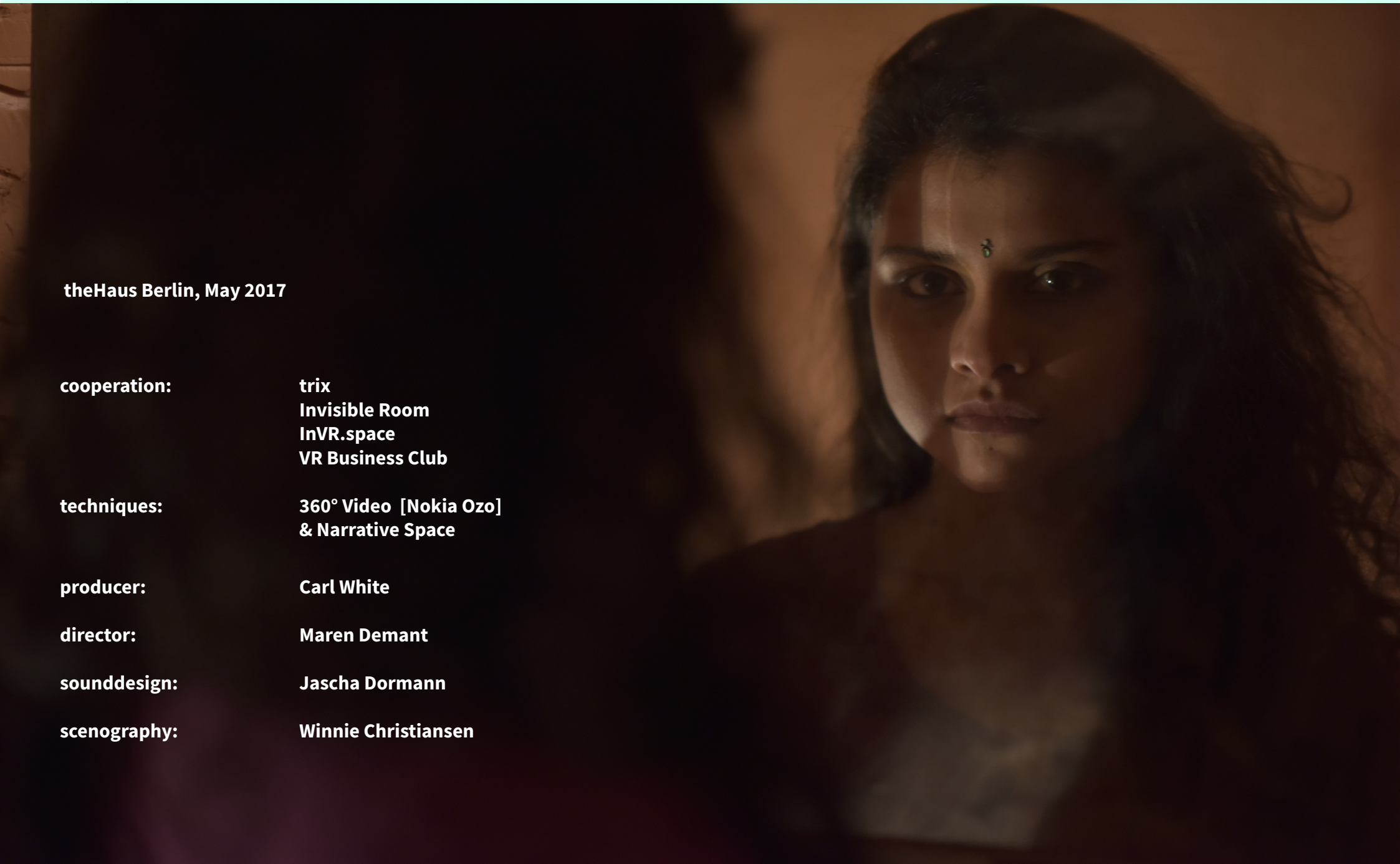
**techniques:** 360° Video [Nokia Ozo]  
& Narrative Space

**producer:** Carl White

**director:** Maren Demant

**sounddesign:** Jascha Dormann

**scenography:** Winnie Christiansen





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„Auf der Schattenseite“ is a location based virtual reality docufiction realised for the NGO International Justice Mission. IJM is a human rights organisation, rescuing slaves all over the world. Among others in India, where girls are forced to work as child prostitutes in run down brothels. By creating a reenacted scene and combining the strengths of analog and digital media for a multisensory virtual reality design, the creators come up with an experience that lets visitors truly dive into another world and forget where they actually are. This docufiction helped the NGO to raise awareness against forced prostitution in india.





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# EMPFÄNGER VERZOGEN

360° interactive video and haptic feedback by immersive theater



## Techniques:

custom developed 360° Headrig  
game engine [decision making]

### **Cast**

Christian O. Wagner  
Hans-Günter Brünker  
Iris Lange

### **Setdesign**

Barbara Lenartz  
Winnie Christiansen

### **Artistic Production Management**

Winnie Christiansen

### **Costume**

Barbara Lenartz

### **Technical Production Management**

Maren Demant

### **Programming**

Martin Ortel

### **Dramaturgy**

Corinna Duemler

### **Sounddesign**

Roman Schönbichler

### **Script Consultant | Direction**

Winnie Christiansen  
Maren Demant

### **Camera Operator | Stitching**

trx.media

### **Concept Co-Developer**

Kirsten Brandt

### **Special Effects | 3D**

Sascha Sigl

### **Cinematographer**

Maren Demant

### **Graphic- | Interfacedesign**

Julius Klaus





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„Empfaenger Verzogen“ has been the pilot project to work with physical overlaps in Virtual Reality. With 360° video scenes integrated in an immersive theater play, trix approached the traits of the social phenomenon Hikikomori. Therefore we developed a custom-made 360° Headrig for filming in POV. It's been important to see a body in VR when you're looking down on you because at some points the participant got touched on the shoulder or knee simultaneously in virtual reality and real reality. Scenes took place in the immersive theater play alternating with scenes in VR. While you couldn't make decisions in VR, despite the viewing direction, the participant was able to react on what he experienced in virtual reality in the theater play and thus could shape the story.



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custom developed 360° Headrig  
for filming in POV | first person narrative

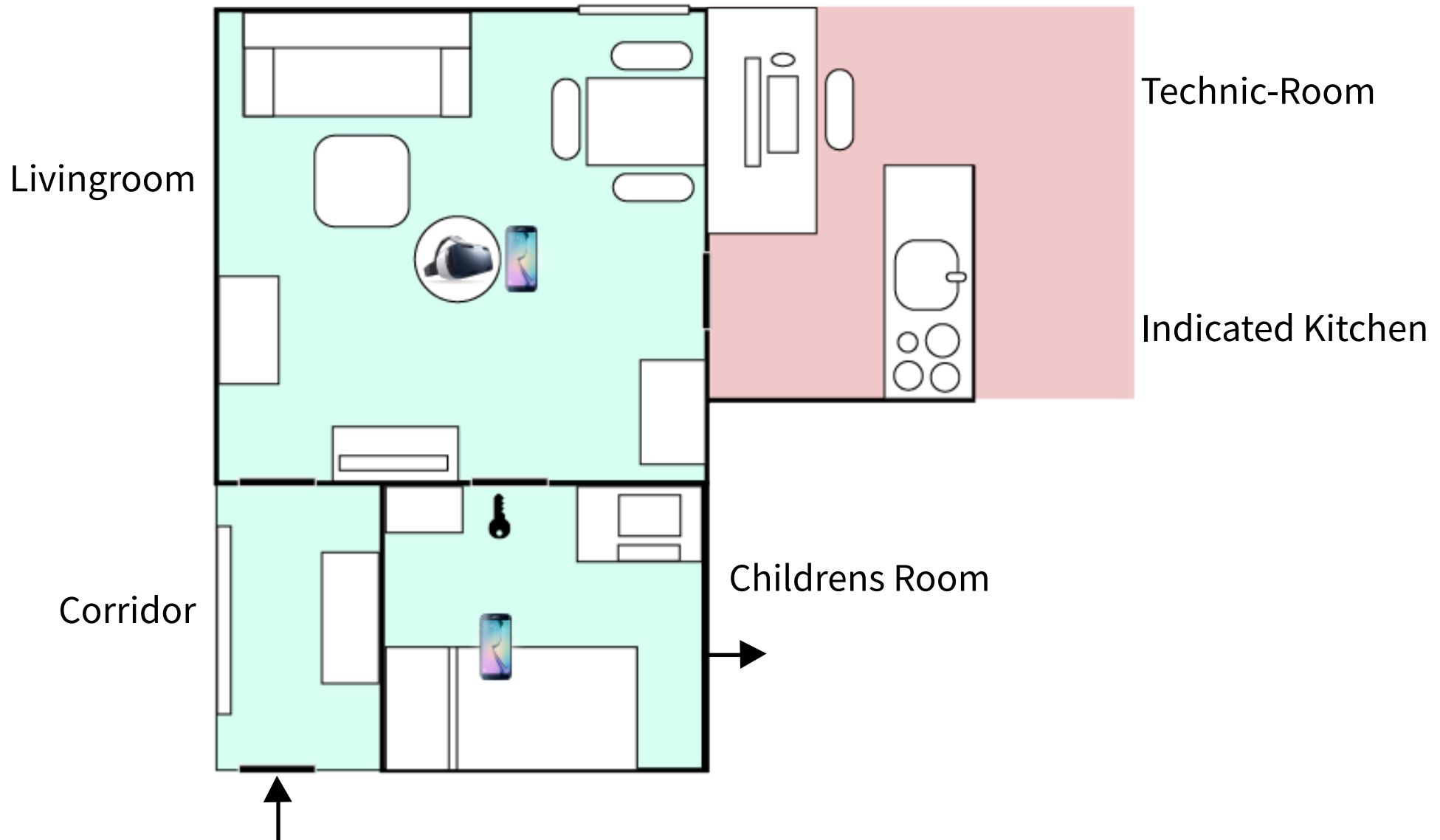




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# Stage setup & exemplification

Back Projection







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Real Reality  
Immersive Theater



Actors freeze  
put on the HMD



Virtual Reality  
Actor resumes the play in VR



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The combination of Virtual Reality and immersive theater brings me to the last point of this presentation:

Storyliving.





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# Storyliving

Everyone has thought of it as

‘How do we bring the film experience to VR?’

What I actually think we need to do is ask,

‘How do we bring theatre to VR?’

– Andy Serkis, Independent, 2018





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# Antigone::Comeback

Theater Chur, Oktober 2018

director: Bernhard Mikeska, Raum+Zeit

360° Theater

Storytelling



Storyliving

***„I think when we’re saying ‘storytelling’ we’re putting on a cognitive toolbelt that belongs to a different medium.  
There is no teller in this sense,  
because it is a direct sensory experience.  
The storytelling is the retelling or reenactment of something that happened to someone else or something else, before.  
But VR is happening to you, here and now.  
I’m not saying ‘storytelling’ is a forbidden word, but using it anchors us into something that VR isn’t.”***

– Ola Björling, Global Director of VR, MediaMonks,

STORYLIVING: AN ETHNOGRAPHIC STUDY OF HOW AUDIENCES EXPERIENCE VR AND WHAT THAT MEANS FOR JOURNALISTS



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The term Storyliving is derived from a rich body of anthropological research on the concept of the „lived story“. Multiple cross-cultural studies have identified social practices of people enacting or performing as mythical or spiritual figures to bring about perceptual transformations.





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# Storyliving

*First Person Active Narratives*

## ***Telepresence***

drawn on  
Immersion  
& Interactivity



## ***On- and Off-Site***

physical and / or  
virtual space



## ***Enhancement of Attention Triggers***

Impulse  
Guide  
Movement

## **Multisensory perception**

visual  
haptic  
tactile  
auditive  
olfactoric



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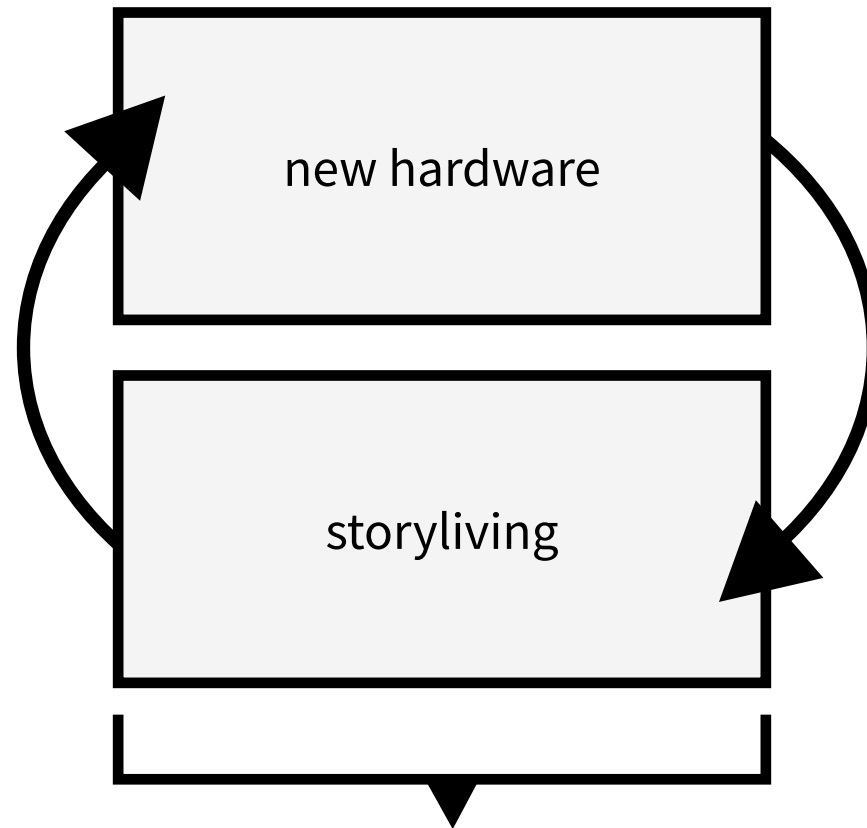
What was shown so far were the particular steps for producing „a lived story“. Of course any new invented Hardware is in need of ne methods of storytelling as well as storyliving needs to be guided by the provided hardware.



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# Mode of Operation

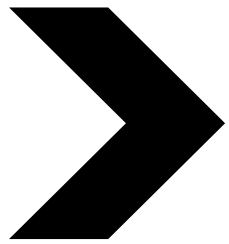
*Tech-driven change in Storytelling*



Documentaries | Journalism | Performance | Gaming | Advertisement | PR | Feature Films



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# Interaction is the key

*make use of concepts of Gameplay  
mechanics & Immersive Theater methods*

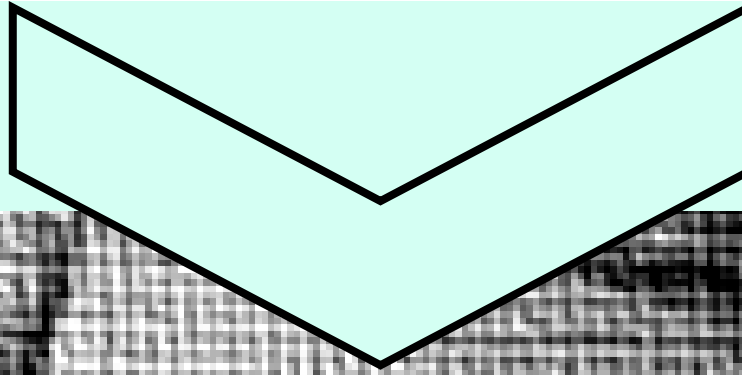


## deep digging

*reasoning for interaction | participation  
in mediated situations*



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participation since 600 b.c.





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# TALKING ABOUT DEMOCRACY

source: <https://www.thenation.com/article/archive/racial-justice-is-the-key-to-democracy-reform/>





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**PART 5**

**next topic: Käfigmenschen –  
housing is a human right**

*Vex*

**BORDERS**