

T U R N I N G H E A D S

VR/AR

NEW YORK

LOS ANGELES

DAFFY

turn heads

► Definitions

to be so beautiful, unusual, or impressive as to attract a lot of attention

TURNING HEADS a new division of SIGNIFICANT OTHERS

DAFFY 24 Nov 2016

I'm writing this document to introduce myself to Significant Others. It's in response to the exciting talks had between myself and Eric McCasline, where we discussed building a company which would create a strong presence within the upcoming VR and AR industries.

Turning heads seems to be a logical extension of the Significant Others offering. When all strands sing together, clients can be offered a one stop solution for their production needs. Eric and I agree that there could be a real symbiosis between what I'm trying to do combined with what Significant Others would like to achieve in the near future.

VR is happening fast, and now is the time to build a worldwide presence. There's opportunity to rise from leftfield. It feels like the progression of other studio's stepping up to making anything truly inspiring is slow and the prolonged question about what VR is, and what is it FOR, can be answered by simply attacking VR head on with a multi-pronged vision, paving the way to solving various concerns in one blow.

As a VR Director with my own company [DAFFY LONDON](#), I have a range of projects in various states of creation. They tap into issues of the social, the sexual, intellectualism and mindfulness. Once complete they offer a broad range of experiences challenging every debate being discussed today. Over the last year I've been looking for opportunities to relocate to the U.S. and seeking out like minded collaborators to make these truly innovative and original pieces.

Given my 20 year VFX career, I'm also very adept at taking on large client projects. [THE AVENGERS VR EXPERIENCE](#) which I directed for Framestore is a prime example of this.

Taking ideas which are at best 'okay' and converting them into memorable VR moments is where I excel.

Turning Heads is an opportunity to be at the front of technology. As the creative director, I would oversee all VR related projects. If it's appropriate, I can direct. If we need to work in conjunction with another production company, I can do that. My role at Turning Heads would be to help crew the team, creatively lead the meetings, and project manage the production. VR jobs can vary from 3 to 300 people and I have experience with many different kinds of projects.

In terms of getting Turning Heads off the ground, Eric and I spoke about several different scenarios. He thinks it might be easiest to start on the 8th floor of the Chelsea office with a mind to expand into the property across Euclid after we find our footing.

That is ideal as the intention would be to build a space that is VR centric. It wouldn't appear - like most new virtual outfits do - like VR is an add-on to a VFX or production house. As clients walk into this VR centre, they won't be greeted by non-client facing development guys in an untidy basement dev room, or into a converted flame suite with Oculus Rifts on the floor. They'd walk into a VR wonderland. In which as well as being able to watch their own project in a VR friendly habitat, they can spend time exploring VR as a whole on any device.

People who visit for other purposes, ie updates on their VFX project or an edit over the road, can book themselves in to immerse themselves within our playground. VR would be clearly visible from the reception area via a glass-fronted VR testing ground.

Half of a VR experience is about 'getting there', and like in a good night club, feeling the freedom of enjoying the movement of your own body as if no-one is watching you. The other half is about feeling like you're in the reality being presented in the headset. Our studio will in some part help that transition.

Like an 80's gymnasium I'm proposing we have equipment setup so that you can be walking treadmills, fans be blaring, apparatus to climb and one can be suspended from things. Simple stuff that shows that unlike other VR departments out there, that we're trying hard to get you 'there'.

Watching people in VR is still as fun as the experience itself, but in a photograph, people wearing headsets is not an interesting subject.

Companies obviously want the 'content' to be the key feature in a magazines coverage, but I think we could capitalize on having magazine editors WANT to photograph the VR studio itself.

Magazines like to cover people and faces where possible. It personalizes things, yet most VR departments are dull as hell.



We can spice this up by creating a VR room like no other. Part of me wants to paint the walls, employing someone like the mesmerizing Camille Walala (previous page) to create a network of shapes and colour, so that the room is in itself disorienting, and with every angle, photographs look fresh and interesting.

Other streams of thought are to build a dark grey foam room, with thin gridlines of light (star trek holodeck style). I think there are clever ways to achieve both scenarios.

Either way we should aim to make people want to be in the VR space, want to be photographed and tagged on social platforms.

Ultimately plans would include the walls being LED panelled and feature Dolby Atmos sound so that the 360 experience can be brought into the room. And then this sound mixing can become part of the overall solution offered by Significant Others.

I love the idea of having a dailies, AR, VR and recording studio all in one unique space.

Given the go ahead, I think what we'd create at Turning Heads is an overnight creative hub, which will catch the attention of the industry, VR scene and press overnight.

A teal spherical VR headset is mounted on a white base. The headset has two lenses and a central display area. A white strap is visible around the front. To the left, a red battery pack is connected to the headset via wires. The entire setup is mounted on a white wall. A white rectangular box is overlaid on the image, containing text.

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