GREENHOUSE

Coach | Tim Deynen

AMBER MEIJERS

METAVERSE

VIDEO -

THE MAKING OF

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INTRODUCTION

Soon after deciding on our concept, my group came to the collective decision to provide a tutorial that employees could use, and a video that showcases the concept. This video would serve to support the concept visually for those unwilling or unable to try VR.

The following documentation contains imagery and justifications for the decisions I have made while making this video. For the storyboarding, I refer you to my storyboards, which are seperate links in my portfolio.

PLATFORM JUSTIFICATION

INTRODUCTION

Our tutorial is built in Unity - this is also a gaming engine that is more beginner friendly. We chose to work with Unity as both myself and the software student are inexperienced at game design. We did both sign up for an Unreal Engine 5 course, but this course would take 2.5 months to complete - a little out of our allocated budget for programming. Furthermore, Unity uses #C, a language both of us are familiar with. Unfortunately however, Unity's potential for photorealism lies lower than that of UE5. This clashes with our design choices for the project - we are attempting to stay away from cartoony graphics to avoid calling to memory the connection with videogames.

The environment I ended up choosing is Unreal Engine 5, a powerful 3D graphic game development engine. The main reason I did so is because of Nanite, an engine included with UE5 that allows for highly detailed photographic source material to be placed into the scenes. What this means is that photorealistic assets can be used.

Combining this high quality footage with video material from the real world allowed me to create the perception of Mixed Reality, one of the newer technologies out there, as well as feign graphics (a little application of the Wizard of Oz technique) that are not yet attainable in virtual reality. All of these factors contributed to an end product that paints the scene for a futuristic concept. In fact, it convinced our target audience to such a degree that they were hoping to experience the worlds that I've put together in this video, thinking that it was footage shot in the VR glasses.

UNREAL ENGINE 5
GAME DEVELOPMENT ENGINE

Used in the creation of all scenes in conjunction with free assets from Quixel Bridge, Sketchfab and Turbosquid.

OCULUS QUEST 2
VIRTUAL REALITY HEADSET

Used for capturing footage of existing footage of the home menu, as well as several other scenes that were cut from the final product.

AFTER EFFECTS
VIDEO PRODUCTION PROGRAM

All post-processing, video editing and voicelines were added to finish the video here.

CAMERA
VIDEO / PHOTO CAPTURING DEVICE

I captured a little footage of my hands performing various actions using my phone's camera to emulate Mixed Reality.

INTRO SCENE

The inspiration from the introduction scene comes from my coach, Tim Deynen. When he first introduced the topic of the Metaverse to my group, he mentioned that the we as advertisers continually make the same mistake when a new platform comes out - we try to do what we have been doing for years. For this example I incorporated the Bulova Time commercial; the very first TV commercial. As evidenced by the short clip, this ad is essentially just a pos ter with a voice-over. If we want to move towards the future, <u>we can't keep doing what we have been doing for years</u>. The metaverse shouldn't be a place where we use banners and other display ads, or at least not exclusively.

The footage itself is stock footage that I completely edited over using some neatly placed layers, keyframing and a little animation.
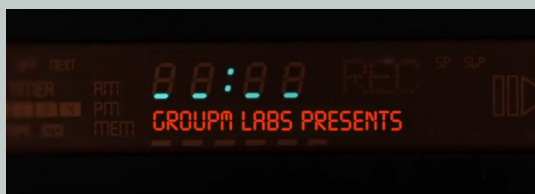
PARIS IN A NUTSHELL

The original tutorial video that my groupmate Stela created included a scene that set the user 'in their favourite city'. That scene inspired me to create a scene in an old, atmospheric city.. and what is more atmospheric than a cutesie cafe in a neo-classical building in Paris? I connected this scene to Greenhouse client Nespresso, as I figured I could slip them into the scene as a product placement without being disruptive. I imagined it as a "this peaceful scene was brought to you by.. Nespresso."-type of deal.

PUTTING IT TOGETHER

It would seem that neither Rome nor my tiny version of Paris were built in a day. Most of the impressive buildings I built up window by window, door by door. It was an incredibly time-consuming task but I truly believed that the end result would be stunning. I would later end up adding landmarks such as the Notre Dame (seen at the beginning of the Paris scene) and a statue of Marcus Anthony, and of course the Eiffel Tower, cementing the user's presence in the city. Certain elements such as the Nespresso sign, I had to build from scratch as no available models existed.
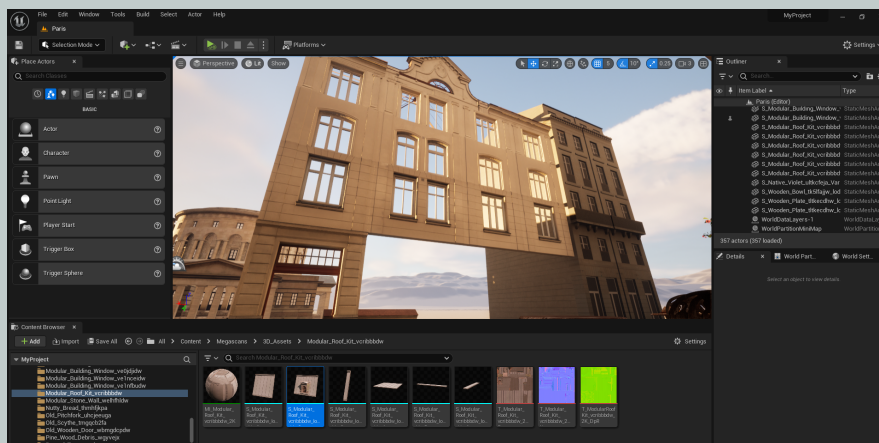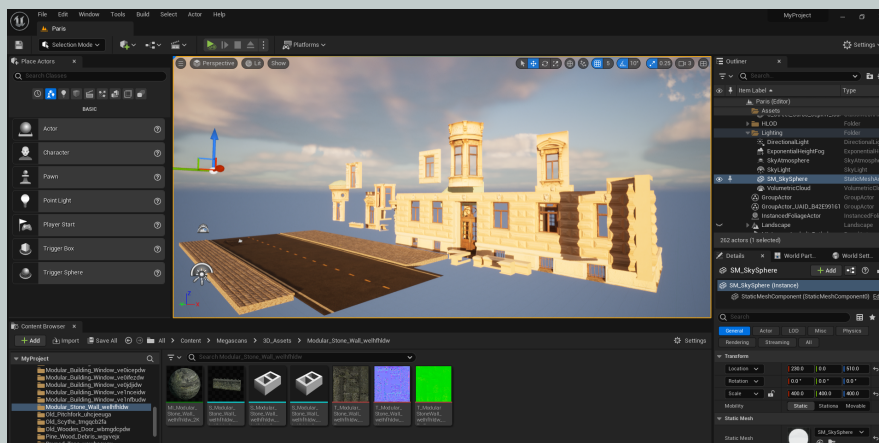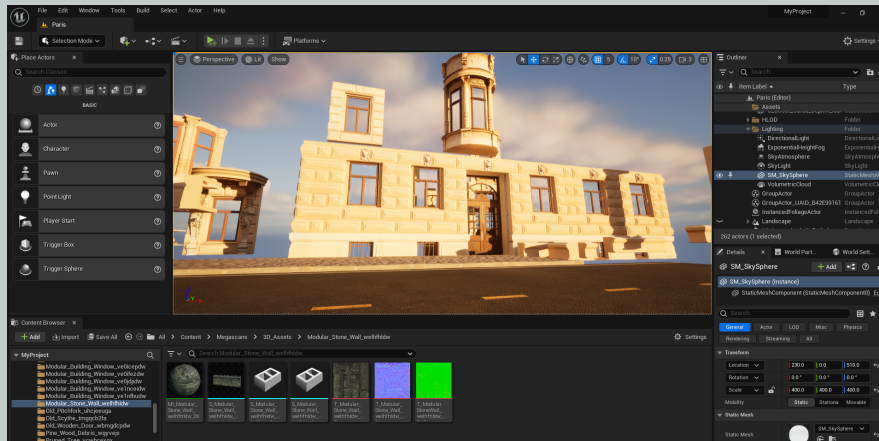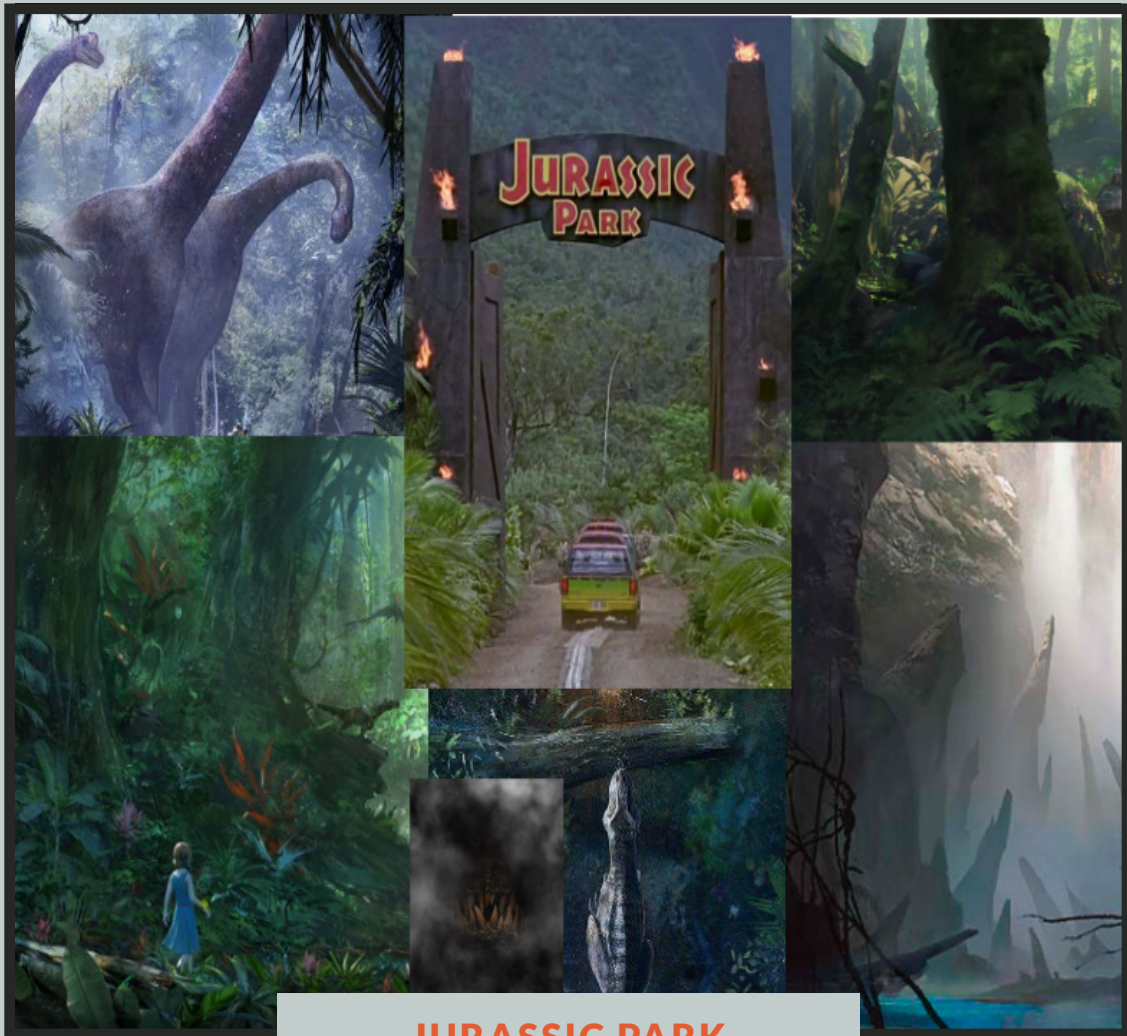
JURASSIC PARK

When I first began brainstorming and sketching for this video, I knew t hat I wanted to pay homage to my favourite movie of all time - Jurassic Park. I imagined that our concept could be incredible as a vehicle for movie teasers. Thus I began drafting an experience that placed the user in a jungle. Initially, they would only hear the call of birds and other prehistoric critters, but when they leave the menu and choose to engage, the scene comes to life. Creatures are moving through the underbrush and something large is approaching steadily. I overexaggerated the user's reaction in this scene, making it so they would go seek shelter from what was coming to feign an emotional response.

I originally intended to have the scene end on the jaws of a dinosaur enclosing in on the user, but I struggled with getting the model to display its animations. Unfortunately, while free assets can be absolutely incredible, whether users properly upload their content remains a roll of the dice.
(Depicted below) - An early iteration of my video. I began building from the arch outwards, as it was the focal point of the scene.

PUTTING IT TOGETHER

Depicted below are several shots from the scene. They depict how gorgeously realistic some of the footage looks, while simultaneously showing how jarring the dinosaur itself looked. In the end, I opted to place only glipses of it in the background and at the very end as to not break style with the rest of the video. The transition that I used from this scene into the next is something I'm not happy with, and that I will be trying to rectify after handing in my portfolio with the time that remains.

Full Video 2-1

Full Video 2-1

STEPHEN KING FANTASY

This scene is inspired by a Stephen King novel I have seen a lot of advertisements for in recent months - Fairy Tale. It is Stephen King's entry into the fantasy genre, which is something that piqued my interest.

Because the book's summary speaks of a mysterious shed in the neighbour's backyard that leads to a fantasy realm, I draft a scene that placed the user in an overgrown backyard with a shed with fogged up glass. I originally did not intend to open the shed at all, only to have sound emanate from it, but during a Sprint Review I was convinced to incorporate more imagery into the scene that would definitively link it to Stephen King. While my coach suggested that I could perhaps 'burn' Stephen King into the grass (reminiscent of a Pet Sematary book cover), the perfect idea sprung up in my mind - I could have the user enter the shed and recreate the book cover using light. Spoiler: This was a major pain to accomplish. Through keyframing and rotobrushing I managed to get my own hand in the video at last.

This scene is where Unreal really began to show its faults - for reasons unknown, it would regularly refuse to record the animated assets, leading to hours of painstaking keyframing going down the drain because the door wouldn't open and the camera would simply phase through it. I eventually managed to splice together older and newer footage in such a way that I got all of the animations I wanted in one scene. A little colour correction later, I had a mixed reality example.

PUTTING IT TOGETHER

Though it was time consuming, this scene is my favourite in terms of end results. The little 'ting' at the end trulys sparks joy within me.

As with all prior and further scenes, I performed all of the sound design myself in After Effects using stock sound effects and ambiences.
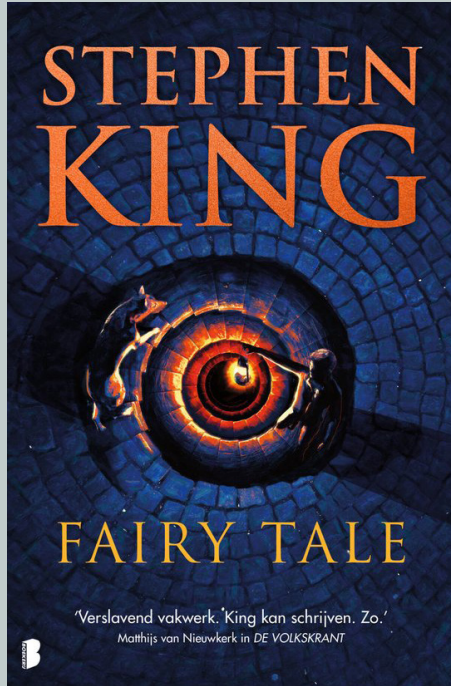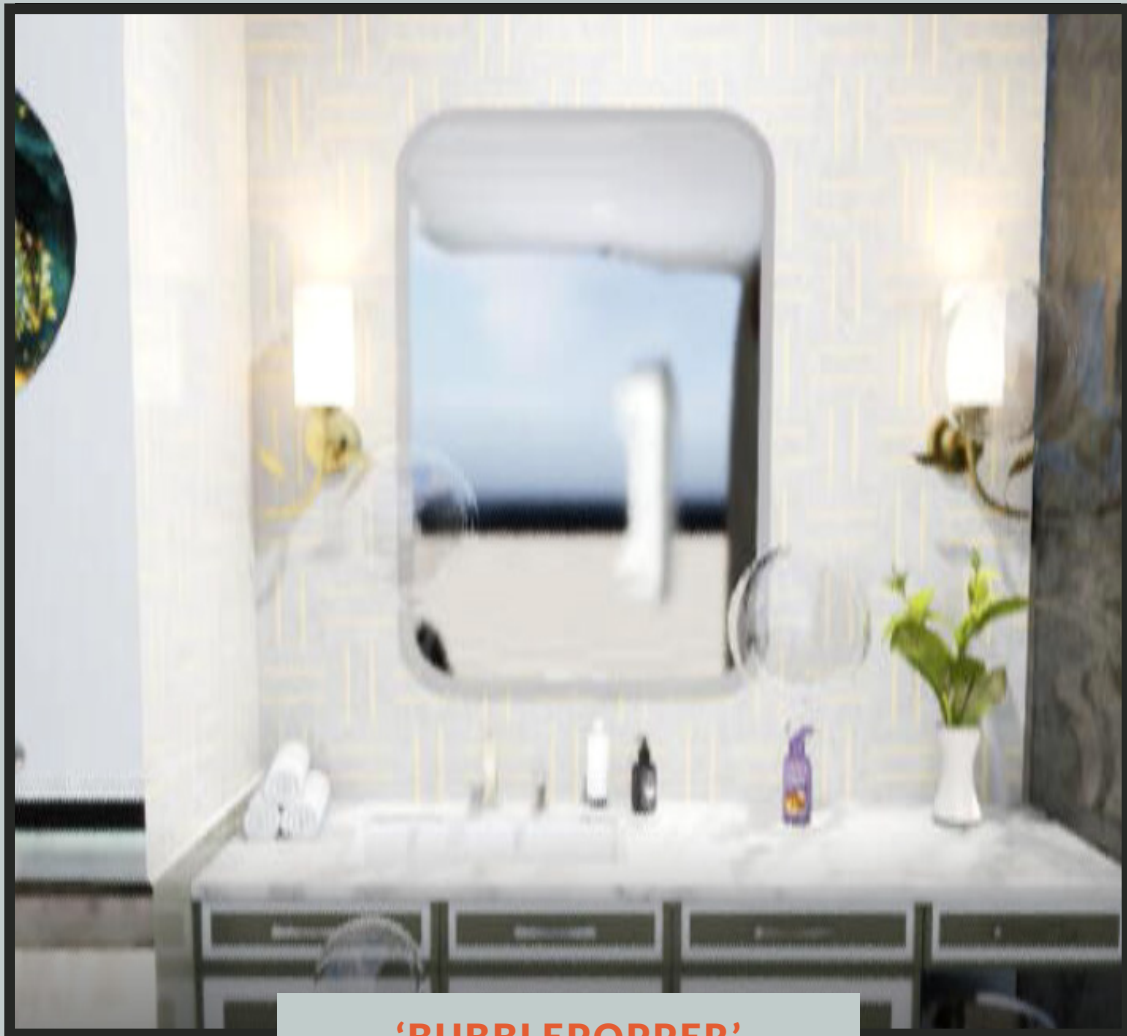
'BUBBLEPOPPER'

I created this scene for our client Unilever, for their brand Andrelon. The idea was that the user found themselves in a shiny bathroom where they can see their avatar in the mirror. After a short while, bubbles begin to pour out of the top of the Andrelon bottle on the shelf, which they can pop with their fingers. The experience could be as simple as that, but if you would like to enhance it, you could have things pop out of the bubbles such as discount codes, though I personally did not include that in my sketches of this scene because I think it borders on annoying.

This scene is the least fleshed out, as I put a break on working on it when I realised I didn't know how to make the bubbles pop (I couldn't find the right asset). I will be working on this scene some more after the hand-in, and I will be presenting it to Unilever as well.