

PORTFOLIO  
Pierre Friquet,  
narrative designer

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## ABOUT

Living in Paris, France  
February 4th 1986  
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## EDUCATION

- |                          |   |
|--------------------------|---|
| <b>2021</b>              | <b>Narrative Design in Video Games</b><br>Creative workshop at Pixel Academia                                   |
| <b>2012</b><br>(Sep-Nov) | <b>Documentary writing course</b><br>Ardèche Images Association   |
| <b>2006 - 2010</b>       | <b>Diploma in Film Direction</b><br>Film & Television Institute of India, in Pune, India                        |
| <b>2008 (May)</b>        | <b>Short course in Philosophy</b><br>Université d'été, National Institute of Advanced Studies, Bengaluru, India |
| <b>2004 - 2006</b>       | <b>Training in Film Cinematography</b><br>Film & Television Institute of India, in Pune, India                  |



## LANGUAGES

- ✓ **French** : native language
- ✓ **English** : fluent
- ✓ **Hindi and German** : intermediate
- ✓ **Zulu and Spanish**: beginner

## SKILLS

- Designing interactive content for installations, exhibitions and online content
- Expertise in immersive media (VR, dome, AR) since 2014
- 10+ years of professional experience as a screenwriter and director for cinema, television, new media and journalism
- Directing high level projects for clients such as Chanel, Tissot, Arte, the French Embassy, MTV, UNICEF, SBS, Republic TV, etc.
- Consulting on virtual reality for legendary artists such as Jean-Michel Jarre, Jonny Greenwood, Alejandro Jodorowsky, Marc Caro, Jean-Luc Godard, Roger Ballen...
- Directed original experiences selected at Sundance Festival, New Images Festival in Paris, Cannes XR, Berlinale XR, ...
- Received awards from Kaleidoscope VR Festival in San Francisco (2015), Festival du Nouveau Cinema in Montreal (2016), Filmgate in Miami (2020)
- Creating innovative content and adapting to new workflows involving volumetric capture, real-time interaction, 3D environment, a combination of live footage, etc.
- International experience and adaptation in various and challenging professional environments (for example, shooting during an earthquake)
- Covered by international media such as Wired, Vice, Forbes, Verge, CNET, Slash Film, Libération, Le Devoir...



## COMMISSIONED WORKS (selection)

### ORIGINAL WORKS (selection)

**2021** **BERLIOZ TRIP** – Augmented Reality experience  
- 10 min - Sonic Solveig production (writer & game designer)

**TUTO** – VR multi-users experience - in progress  
VRrOOM production (writer & game designer)

**2019** **SPACED OUT** – aquatic VR experience using  
waterproof VR headset - 9 min - Selected at  
Sundance Festival (writer & game designer)

**CLOUD BREATH** – VR prototype - 5 min -  
XR Hackathon at Massachusetts Institute of  
Technology (writer & game designer)

**2017** **IN YOUR EYES** - 360° music video - Pan  
European Recording - Available on Hulu VR  
app (director)

**2016** **PATTERNS** - VR fiction for HTC Vive - 10 min -  
Awarded Best Immersion at Festival du Nouveau  
Cinema in Montreal (writer & game designer)

**BLACK PATTERNS** - Dome film - 30 min  
Exhibited at SAT, Society of Technological Arts,  
Montréal (writer & director)

**2015** **VIBRATIONS** – VR documentary - 14 min  
(writer & director)

**JET LAG** – VR fiction - 9 min - Awarded Best  
Live Action at Kaleidoscope VR Festival  
(writer & director)



### DIGITAL SKILLS

- Proficient in Adobe Creative Suite  
(Premiere, After Effects, Photoshop,  
Lightroom)
- Basic command of game engines (Unity  
and Unreal) and AR softwares (Spark AR,  
Lens Studio)
- Proficiency in interactive writing techniques  
in Twine, mind maps and flowchart in  
LucidChart

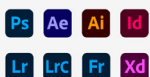


### POSITION

**CURRENT** **PYARE STUDIO** - self company in  
Paris specialized in interactivity and  
immersive media in Paris

**2018-2019** **PROVIDENCES** - development  
director of VR production in Paris

**2015** **LA HACIENDA CREATIVE** -  
development director of VR  
production in Montreal



**Lucidchart**





## WORKSHOP/ CONFERENCE (selection)

- 2021** EMERSON CONTEMPORARY - workshop about empathy and virtual world building - Emerson College in Boston, USA
- WORLD XR FORUM - interview about my XR works - Cran Montagna, SWITZERLAND
- 2020** JIBAMBE NA TEC CONFERENCE - workshop about grammar of VR - Alliance Francaise and the Goethe-Institut in Nairobi, KENYA
- RIGA IFF GOES XR // HACKATHON - mentoring and consulting of digital creators - French Institute in Riga, Lettonia
- IMMERSITY - conference about my past VR experiences in Angoulême, FRANCE
- CLUJOTRONIC // Escaping the Lockdown into Alternative Realities - conference about VR in Bogota, COLOMBIA
- ADOBE HACKATHON - mentoring students about augmented reality in Paris, FRANCE
- PÔLE DE VINCI - mentoring of students during workshop about emerging tech Paris, FRANCE
- 2019** KALEIDOSCOPE TALKS - interview about my expertise on aquatic VR - Portland, USA
- 2018** WEB2DAY - conference about the dream of virtual reality in Nantes, FRANCE
- 2017** ATELIER GRAND NORD VR – mentoring and consulting of VR creators organized by SODEC, CNC, Wallimage in Montreal, CANADA
- CENTRE PHI/ VALTECH HACKATHON – mentoring emerging filmmakers on virtual reality in Montreal, CANADA
- 2016** FESTIVAL DU NOUVEAU CINEMA – on VR storytelling in Montreal, CANADA
- COMPOSITION AT UBISOFT – conference on technics of VR in Montreal, CANADA



## o PANEL/ PODCAST (selection)

- 2021** POLE DE VINCI - panel about international career in digital industries - Paris, FRANCE
- 2020** FILMGATE FESTIVAL - presentation about my experience of Spaced Out - Miami, USA
- SUNDANCE FILM FESTIVAL - presentation about Spaced Out in Park City, USA
- MAGNIFY - podcast about virtual events in Los Angeles, USA
- 2019** NEW IMAGES XR FESTIVAL - presentation about my experience of Spaced Out
- 2018** MIDBO // INTERNATIONAL DOCU FILM FESTIVAL OF BOGOTÁ - presentation of my works in Bogota, Colombia
- 2017** NEW IMAGES XR FESTIVAL - podcast about Spaced Out - Paris, FRANCE
- 2019** WORLD XR FORUM - presentation about my experience of Spaced Out - Cran Montagna, SWITZERLAND
- 2017** JORDAN BRADY PODCAST - interview about my career in New York, USA
- CANNES NEXT – Maison des Scénaristes – Sodec Panel – Cannes Film Festival – Cannes, France
- TEL AVIV CINEMATHEQUE – on workflow and techniques of my VR project Patterns in Tel Aviv, ISRAEL
- 2016** KALEIDOSCOPE FESTIVAL – talk on current selected project and VR storytelling – London, Amsterdam, Berlin
- VR DAYS – on VR and philosophy – Amsterdam, HOLLAND



## o HOBBIES

- Meditation, science fiction reading, playing Go
- Trekking, cataphilia
- Support group facilitator, creating mazes



## SUMMARY

Sorcerer's apprentice, Pierre Friquet aka Pyaré is a digital artist, creating immersive worlds. His intent is to make people reconnect with their own bodies and senses of self through art and technology.

His work focuses on immersive experiences (interactive VR, dome film, AR filters, aquatic VR ...). His works have been covered by Wired, Vice, Forbes, Verge, CNET... and received awards at Festival du Nouveau Cinéma, Kaleidoscope Festival and Filmgate festival. His latest original VR work is SPACED OUT, a first of kind because it puts visitors into in a pool while being in VR , and selected at Sundance New Frontier 2020.

Recently he directed the most attended multi-users VR social live concert for Jean-Michel Jarre. I have consulted for directors and artists such as Alejandro Jodorowsky and Marc Caro. After having lived in India, South Africa and Canada, he is now based in Paris.

## ORIGIN

Is there a world in our world? Where does our desire to be somewhere else and to be someone else's skin by living stories come from? These are some of the essential questions in my approach to "designer" of stories.

In 2004, a few days after the results of my Bac, I joined the Film & Television Institute of India (FTI), in Pune near Bombay, school training the most famous actors and directors of the Indian film industry. . I was among the first non-Asian foreign students to be accepted. Atypical and daring, my choice to study directing and image there was driven by leaving my comfort zone at 18, learning different ways of living in order to accumulate material to tell stories. There, I made more than ten short films, almost the majority of which were in 35mm. During 6 years, this training taught me aesthetics, craftsmanship and technique of filmmaking and scriptwriting, but "otherwise", thanks to the diversity of Indian culture and Hindu mythology centered on symbolic stories.

## COMMISSIONED WORKS

In 2011, a personal trajectory landed me in Johannesburg, South Africa. I then started my professional journey in editing and directing documentaries for NGOs like TEDx, Greenpeace, the Nelson Mandela Foundation for Children and UNICEF. Experiencing the extremes of South African social reality through the prism of non-fiction has prepared me to further broaden my view of the world.

In telling stories, I understood the weight of the authenticity of the archives and the legitimacy of the lived experience. In the same vein, I have produced several reports for Arte (the program Tracks) and MTV where I have developed voice-over writing skills.

I have worked as a VR consultant for TV channels like Republic and as a technical advisor for directors such as Alejandro Jodorowsky known in particular for the film The Sacred Mountain and the series of BD L'Incal..., and Marc Caro, co-director of Delicatessen and La Cité des Enfants Perdus, while they were developing VR projects. One of the honors of my career has been to accompany them through the stages of developing the script.

Passionate about virtual reality since 2010, I have produced more than a dozen immersive works, spanning fiction, documentaries, 360 ° video clips, domes and interactive experiences.

I have developed a know-how as a creator of worlds and a gameplay designer. For some other projects, I serve as a "creative technologist" setting up a technical pipeline and giving creative advice.

## ORIGINALS PROJECTS

My VR fiction (co-created with Ando Shah), JET LAG, won the award for best live-action experience at the Kaleidoscope VR Vol. 1 and was selected at Cannes Next in 2016. RED PATTERNS, a VR experience for HTC Vive headsets, was awarded at the Festival du Nouveau Cinéma in Montreal. My last work, SPACED OUT, was shown at the Sundance Festival in 2020.

My interactive projects have received writing and development assistance several times from the National Center for Cinema and Animated Image (CNC), as well as from regional funds to support creation and I have benefited from writing residencies (Société des Arts Technologiques in Montreal, Lussas Festival in Ardèche, World VR Forum in Switzerland).

# PRESS

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[Rolling Stones](#)

[Vice](#)

[ViceTV](#)

[Wired](#)

[Variety](#)

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[Futurism](#)

[IndieWire](#)

[Slash Film](#)

[Screen Anarchy](#)

[No Film School](#)

[Futurism](#)

[Les Inrocks](#)

[Huffington Post](#)

[Le Figaro](#)

[Le Parisien](#)

[Le Devoir](#)

[TF1](#)

[FranceTV](#)

[BFM TV](#)

[MIT Blog](#)

[Unity Blog](#)

[Adobe Blog](#)

[Mettle Blog](#)

[Liberation Blog](#)

**Rolling Stone**

**WIRED**

**VICE**

**VARIETY**

**VOGUE**

**Forbes**



**THE VERGE**



**IndieWire**



blogging the reel world

**SCREENANARCHY**



**france.tv**

**Futurism**



# WRITING AN ADAPTATION

Title: CAPTAIN NEMO  
Genre: science-fiction  
Status: in development  
Type: VR experience  
Role : writer, creative director  
Client: INVR



*For both arcade and aquatic  
VR experiences, Captain  
Nemo is an homage to Jules  
Verne's mythology*

## OVERVIEW

Direct sequel to Jules Verne's 20,000 Leagues Under the Sea, Captain Nemo - Les Aventures Extraordinaires is a multi-platform game franchise. The player adopts the role of the famous Jules Verne character, exploring the countless wonders of the marine world and confronting a secret monster sent by the British Empire. He tries to survive by navigating stealthy, making the right moral choices and discovering secrets and challenges.

Captain Nemo is escaping from the sinking submarine Nautilus, trying to uncover the truth about a hidden slave trade by the British Empire; but after encountering a monstrous octopus, the only way to save others is by taking care of himself first.

Set in a "steampunk" visual universe, Captain Nemo - Les Aventures Extraordinaires is an underwater virtual reality thriller using animation and motion capture. Its ambition is to develop a franchise in which a visual universe and a common narrative framework would be exploited on different media.

## Why this game ?

Little evoked, the real name of the famous anti-hero is Prince Dakkar and his origin is widely unknown but he's a son of an Indian maharâja and nephew of Tipû Sâhib (true historical ruler). In love with Western science and culture while keeping his Indian identity, he has a fierce hatred against the British Colonial Empire since the slavery of his people and the murder of his wife

and children.

We want to create a game for a large audience with a simple gameplay of navigation. There is no game over or leaderboard. The engagement of the audience will be achieved with the branching out narration and rewards through mastery of the stealth-combat mechanic.







To read the interactive version on Twine, [Click here](#) (download and open it on Twine or a ny web browser)

## ROLE

My role is to write the sequel of 20,000 Leagues Under the Sea by Jules Verne.

## TASKS

- adapt existing material
- write dialogues
- design branching out narration
- Use Twine to write interactive story
- Write characters' biographies
- Rewrite the narration according to the different outputs

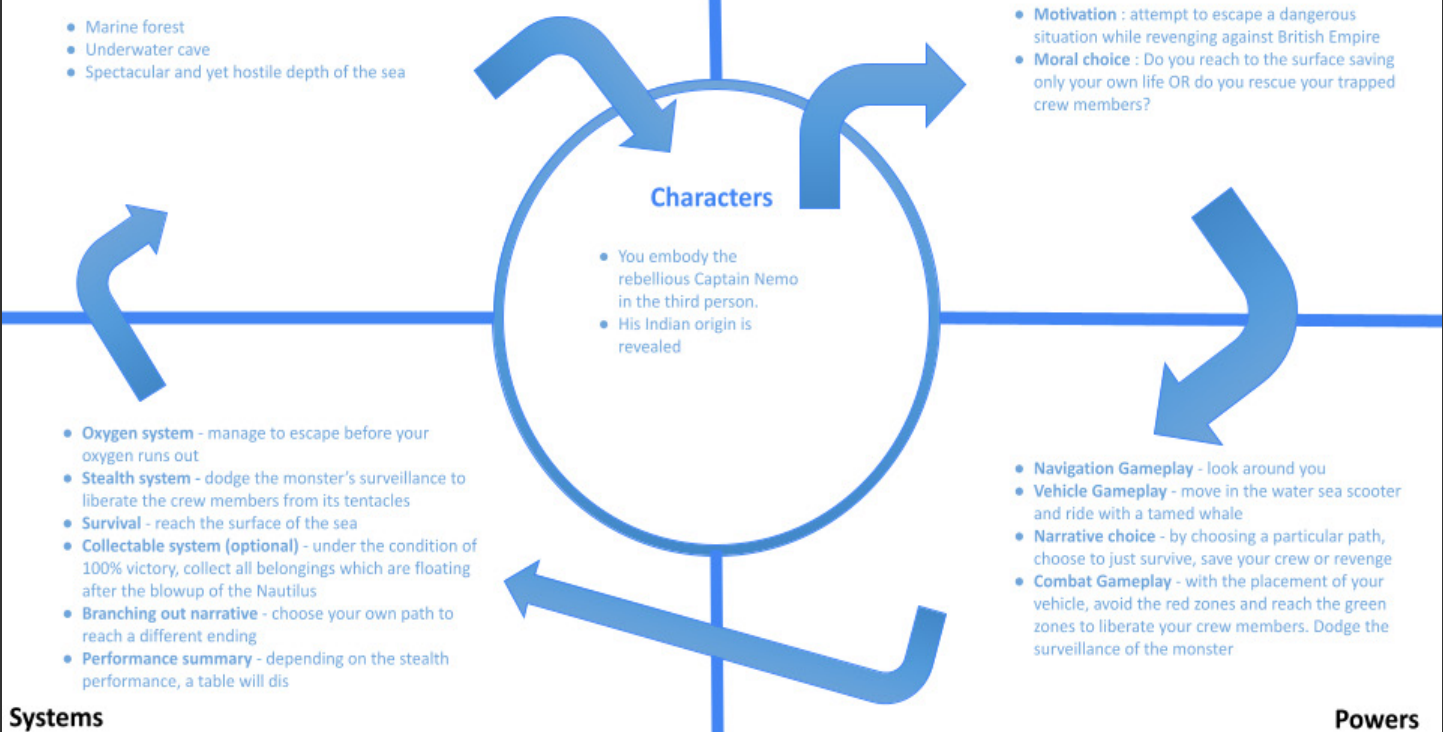


AVAILABILITY	PLAYER	OBJECTIVE	Theme :
Captain Nemo - The Extraordinary Adventures - will be available for a revolutionary VR waterproof headset, DiVR from Ballast Technologies that invites visitors to float on the water while breathing with a snorkel. It will also be suitable for "full motion" interactive chairs.	The player can control the direction of Captain Nemo. Throughout the game he's riding a sea scooter and then a whale. He can navigate in all directions within the limit of the 3D environment.	The goal is to finish the main story. Side-quest involves collecting objects. There is no game over but a challenge to explore all content of the experience.	Thriller survival  What makes this game different from other games? This is the birth of a franchise. It's a direct sequel of 20,000 leagues Under the Sea and covers exactly where the famous book ends. The audience gets to know the fate of Captain Nemo and his crew.  Inspiration : Jules Verne's literal universe, Abyss (film), Firewatch (video game) Subnautica (video game), Assassin Creed's Black Flag (video game),

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NARRATION STRUCTURE	Development	Climax	Narrative Choice #2 :
Exhibition  After an attack with a slave ship the Nautilus sinks. Once outside you release the whales who pull the submarine like horses. You are inside the airlock and ready to escape.  Narrative Choice #1 : save your life or save the pets ?	Your crew and you are trying to survive at the bottom of the sea while blocks of lava fail to crush you. You want to return to the surface to fight the slave ship that sank you. First you go on looking for an underwater cave, riding a seascooter	In an underwater tunnel you encounter with the octopus. The Giant Octopus is actually a steam-powered steel robot created by the British Empire. After fooling the world to make people believe that the submarine Nautilus was a sea monster, the tables are turned against Nemo.	During the, flee or fight ?The infamous Captain escapes alone. Captain Nemo comes back, riding whales and chasing the mechanical sea-monster.  Narrative Choice #3  During the combat with the octopus, a decision lies in front of you: do you escape to the surface saving your life OR do you rescue your trapped crew members?





USER EXPERIENCE GRAPH	I. THE EVACUATION	II. THE SEARCH FOR THE SURFACE	3. THE FIGHT AGAINST AN UNIDENTIFIED MONSTER	4. THE DILEMMA
<b>JOURNEY</b> Cutscenes Ingame Systemic Missions	<ul style="list-style-type: none"> <li>• Exiting the airlock</li> </ul>	<ul style="list-style-type: none"> <li>• Fun &amp; Games</li> </ul>	<ul style="list-style-type: none"> <li>• Monster close in</li> <li>• Dark Night of the Soul</li> <li>• Final Battle</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Surprise help</b> : the whales come back</li> <li>• <b>Resolution</b> : depending on the user's narrative choice</li> <li>• <b>Final Image</b> : hot sun at the surface</li> </ul>
<b>POWER</b> SFX, 3Cs Player Progression	<ul style="list-style-type: none"> <li>• <b>Weakness revealed</b> : Nemo cannot rely on the Nautilus power since it's drowned</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Navigation training</b> : Moving with Sea scooter</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Reveal New Power</b> : stealth</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Unexpected Power</b> : Moving with tamed whale</li> </ul>
<b>CHARACTERS</b> Costumes Character Cascades Bosses & Bestiary	<ul style="list-style-type: none"> <li>• Captain Nemo</li> <li>• First Officer</li> </ul>	<ul style="list-style-type: none"> <li>• Captain Nemo</li> <li>• First Officer</li> <li>• Crew Members</li> </ul>	<ul style="list-style-type: none"> <li>• Captain Nemo dodging</li> <li>• First Officer defending</li> <li>• Crew Members defending</li> <li>• Robotic Octopus attacking</li> </ul>	<ul style="list-style-type: none"> <li>• Captain Nemo saved</li> <li>• First Officer and crew Members rescued (depending on the user's narrative choice)</li> <li>• Robotic Octopus defeated</li> </ul>
<b>SYSTEMS</b> Philosophies & Lore Procedural Rhetoric	<ul style="list-style-type: none"> <li>• <b>World Holds You Down</b> : survival in suit with oxygen limit</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Collectable system (optional)</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Alternative System Understanding</b></li> <li>• <b>Learn to dodge the monster surveillance</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>New Understanding</b></li> <li>• <b>Master the stealth to rescue crew</b></li> </ul>
<b>WORLD</b> Decors, Biomes & Spawning 360 Environmental	<b>Initial state</b> : Ship in turmoil	<b>New world</b> : Contemplative marine environment	<b>Hostile refuge</b> : underwater cave with erupting volcano	<b>World saved</b> : Nemo and crew reach the surface (depending on the user's narrative choice)

## CHARACTER BIOGRAPHY : THE FIRST OFFICER

**Name :** Shonisani Newton

**Age :** 23

"Flee, Captain. Save your life!"

**Character archetype :** The Helper

**Short description :** Shonisani Newton, the King of Harpooners, is a smart-looking officer who shares the same political views as his leader. Faithful and reliable he can show exceptional fighting skills.

**Character role :** protect Captain Nemo and the Nautilus crew members

**Character motivation :**

**Want :** fulfil his duty as the first officer by being the liaison between Captain Nemo and the crew

**Need :** grow wisdom and self-esteem to make his own decisions

**Character diamond :**

Dominant Pivotal Trait :  
Faithfulness

Pillar Trait 1 : Fighting spirit

Pillar Trait 2 : Courage

Aspirational Pivotal Trait :  
Confidence

**Physical characteristics :** powerfully built, serious in manner, not very sociable, sometimes headstrong, and quite ill-tempered when crossed. His looks caught the attention, and above all the strength of his gaze, which gave a unique emphasis to his facial appearance.

**Nationality :** Zimbabwe (modern times)

**Height :** 1m87

**Weight :** 82 Kg

**Eyes :** Brown

**Network and factions :** First Officer who examines the ocean with the most scrupulous care. He's a good

seaman, worthy of the submarine he commands.

**Connections and relationships**

: Captain Nemo is like a spiritual father to him.

**Background :** Once slave he was rescued by Nemo from a boat travelling to the West Indies. He started a cabin boy to move up the hierarchy within the Nautilus. Faithful companion over the years he took the same vow as the Captain never to return to lands as long as the men are not free. He prefers the surface of the water and loves observing the vast expanse of the ocean.

**Reputation :** Shadow of the infamous Captain, he's yet to rise. His long-time men know his potential.

**Arsenal :** harpoon - Gifted with uncommon manual ability, he has no equal in his dangerous skills. Dexterity, coolness, bravery, and cunning were virtues he possessed to a high degree, and it took a truly crafty baleen whale or an exceptionally astute sperm whale to elude the thrusts of his harpoon.

**Weakness :** lack of military strategy

**Inspiration :**

Morgan Freeman as Azeem in Robin Hood - Prince of Thieves (1991)

Jamie Foxx as Django in Django Unchained (2013)

Adewale in Assassin Creed - Black Flag - Freedom Cry DLC (2013)



# CREATING LORE

Title : BERLIOZ TRIP

Genre : musical horror

Status : completed

Type : AR game

Roles : co-writer, gameplay designer

Production company : Sonic Solveig



Have you ever immersed yourself in someone else's dream? What do composers dream of? What if composers take you to absolutely phantasmagorical lands?

BERLIOZ TRIP AR is an interactive experience to be enjoyed In-Situ in an exhibition space. This game takes you into the mind of Berlioz, possessed by sound and visual hallucinations during the creation of his *Symphonie Fantastique*. You enter a room filled with dead leaves and tree trunks, and are caught in the scent of an undergrowth. Using a magic lantern (iPad) you explore the 3D environment through the prism of a touch screen, and see the unconscious, the invisible, the unheard of this forest.

BERLIOZ TRIP AR, Immersion in a Sabbath Night's Dream immerses the visitor in the visual and sound

hallucinations of a composer. The goal of the game is to get into and out of this composer's dream. For this, the player will have to collect the instruments of the orchestra scattered throughout the forest to bring the work to life and finally be free from the dream. The game takes place in a forest on a Sabbath night. Footsteps, whispers, bursts of laughter are heard. The player wanders in this forest always heading towards the sounds which reach him.

But the forest is quite dense, and it is not easy to find your way out. A voice guides the player and helps him navigate this dream. It is the ghostly White Lady who wanders, she presents all the characters: the Werewolf, the Rérodes, the Grand-Cerf, the Bats are the fantastic beings who roam the alpine forests at night. By approaching the characters, the

player can free all of the orchestral instruments that were held by the Chimeric Beings.

Finally begins the Sabbath, all the instruments of the orchestra surround the visitor around the fire. They then lead the latter in a macabre round, a round of the Sabbath. By following the round of instruments moving in the forest, the player moves into the heart of the orchestra. The bassoons and tuba roar in the ears of the visitor, while the flutes chirp nearby, and the bells come to alert us that the hour of sacrifice is approaching. It is only in the heart of the forest that all the instruments can be heard there, player visitor can stroll and change his sound perception. He can go towards the sound of double basses, like that of the clarinets and of each of the instruments of the orchestra.

*Built like an Escape Game, BERLIOZ TRIP is an unprecedented immersive acoustic experience*





- Liste d'animaux à trouver :
1. Serpent -> son corps est enroulé dans un crâne
  2. Hibou -> yeux se trouvent dans le trou d'un arbre
  3. Cerf -> les bois se trouvent parmi des branches. Son corps se confond avec un tronc.
  4. Renard -> la queue sort de l'eau du puit et son corps est formé par les nuages
  5. Corbeau -> les ailes sont l'espace négatif entre les arbres

## BERLIOZ - world map -

Pierre Fiquet | version 5



### PROCESS

In 2018 I was approached by G raldine Alberti, producer and founder of Sonic Solveig production house. At that time she intended to make a 360  film but I proposed an augmented reality game. She already developed a theatrical play based on the famous French composer Hector Berlioz. Based on this material I adapted this project into an interactive experience. The challenge was to find a balance between gameplay and narration. The solution was to make the story a reward of the player's action. I took inspiration from Berlioz' real events and wrote a narration around them.

### SOUND

Audio spatialization will allow to geotag each sound in a specific, dramatically defined place. This allows the player to experience new acoustic sensations. Moving around a space, he can experience new sound perceptions of the Opera piece, precise to the centimeter. The player is thus invited to dive into the void of the genesis of a musical creation, to relive the process of creation of this 5th and last movement of the Symphonic Fantastic Hector Berlioz.

### STATEMENT

The player enters the experience of the immersive immersion experience, facing the contamination of a fictitious world reaching reality. In his work, Berlioz imagines his musical composition as a sort of poison. Our artistic vision is a simple technology approach, while giving an impression of wonderful and strange. Augmented reality becomes a "trip" within reality.

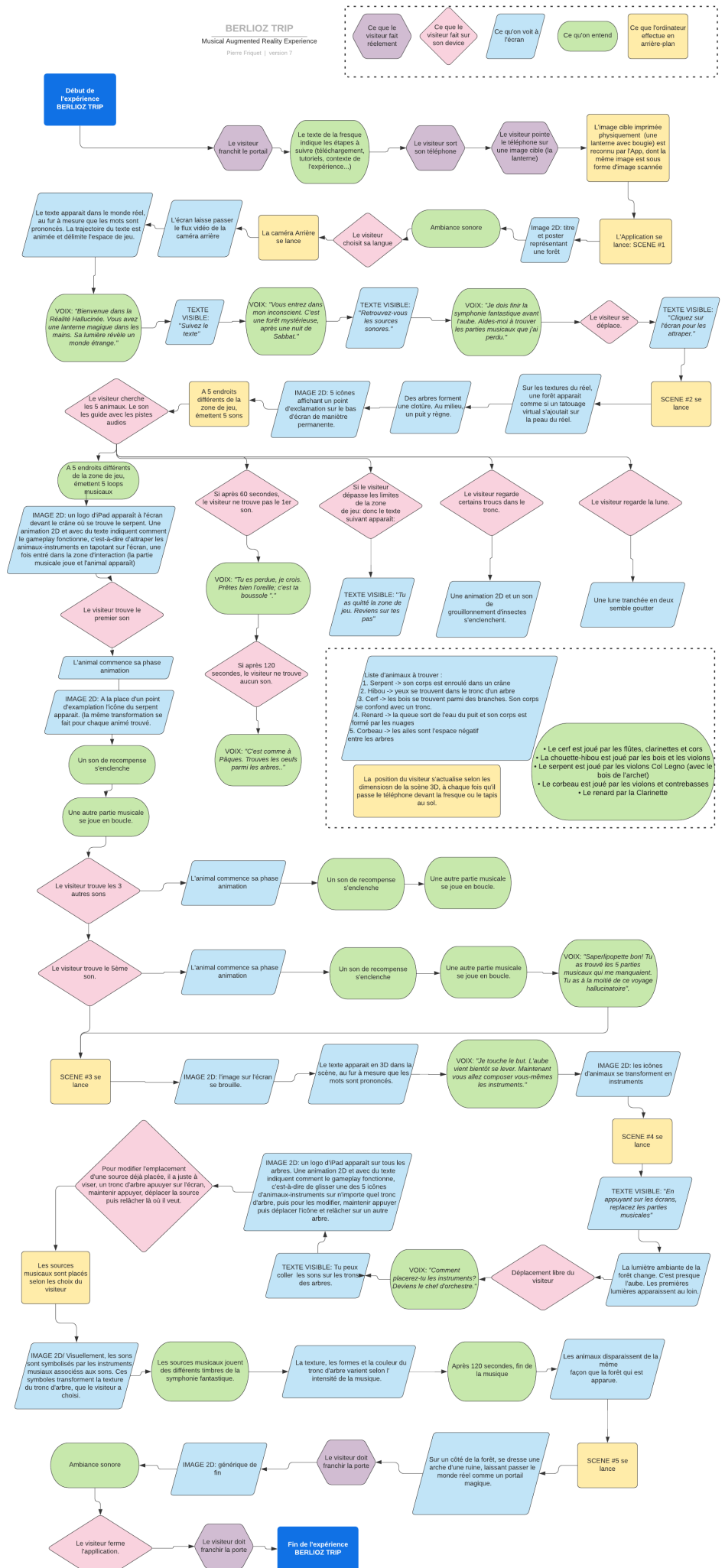


## ROLE

My role is to write and direct the musical game BERLIOZ TRIP.

## TASKS

- research Hector Berlioz's life
- write dialogues
- write characters' biographies
- write tutorials
- create lore
- write title





# CREATING WORLD FOR MULTIPLAYERS

Title: Alone Together

Genre: science-fiction

Status: completed

Type: Multiplayer experience for VR and non-VR users on the VRchat platform (owned by Valve)

Contribution: writer, creative director

Client: Paris cityhall



## OVERVIEW

Jean-Michel Jarre will premiere 'Alone Together', a 40-minute musical set in the virtual world of VRrOOM, on June 21 in 2020. Live from his studio, French musician Jean-Michel Jarre, via his Avatar, will perform live in a virtual stage and universe specially designed and produced by VRrOOM, simultaneously broadcast and accessible to everyone online via PC in video game mode, tablets and smartphones in 2D mode, or in total immersion using any tethered VR headset.

## VENUES

This will be a world premiere as to date, all "live" concerts happening inside immersive 3D worlds have in fact previously been pre-recorded and were usually set within preexisting video game universes. In addition to the digital broadcast, a "silent" broadcast of the virtual concert will be offered in city-center Paris, in the courtyard of the Palais Royal, to a selection of students from schools of the performing arts, training in sound and image, who will only need to bring their mobile phone and headphones to share the live performance on a big screen.

## STATEMENT

"Having performed concerts in extraordinary venues, virtual reality will now allow me to play in unimaginable spaces while remaining on a physical stage" says Jean Michel Jarre. "Virtual or augmented realities can be to the performing arts what the advent of cinema was to the theatre, an additional mode of expression made possible by new technologies at a given time," predicted Jarre.

"ALONE TOGETHER";  
Fête de la Musique, June  
2020, 600 000 viewers  
across VR Chat, Youtube  
Live Stream and Live  
Event at Palais Royal in  
Paris.



AERO  
PRODUCTIONS

VRROOM

VR LIVE CONCERT

# ALONE TOGETHER

JEAN-MICHEL JARRE

21 06 20

VRROOM.BUZZ



JEANMICHELJARRE



JEANMICHELJARRE



MINDOUT



GLEISNER  
CONSULTING



SoWhen?





## ROLE

My role was to be responsible for the avatar of Jean-Michel Jarre and the creation of both performance and social spaces.

## TASKS

- Write title
- Write concept
- Conceive social experiences
- Create lore
- Design art direction
- Design scenography
- Supervise team
- Design of the avatar of Jean-Michel Jarre
- Create avatars for users
- Direct the interactive 6DOF multiplayer version
- Supervise the real-time capture of Jean-Michel Jarre



## ROLE

My role was to be responsible for the avatar of Jean-Michel Jarre and the creation of both performance and social spaces.

## ORIGIN

I was contacted by the producer Louis Cacciuttolo end of may 2020. He was looking for a musician to accept the commission work of doing a concert for Music Day the following month. I had the contact of Jean-Michel Jarre so we convinced him to agree on doing the virtual concert.

## PROCESS

The imperative was to show the artist live, his physical presence, in a "gamified" concert to better respond to a very connected audience (especially used to Twitch, etc.). Game jockeys can intervene to offer different interactions, in particular a different view of the concert, filters ...

## CHALLENGES

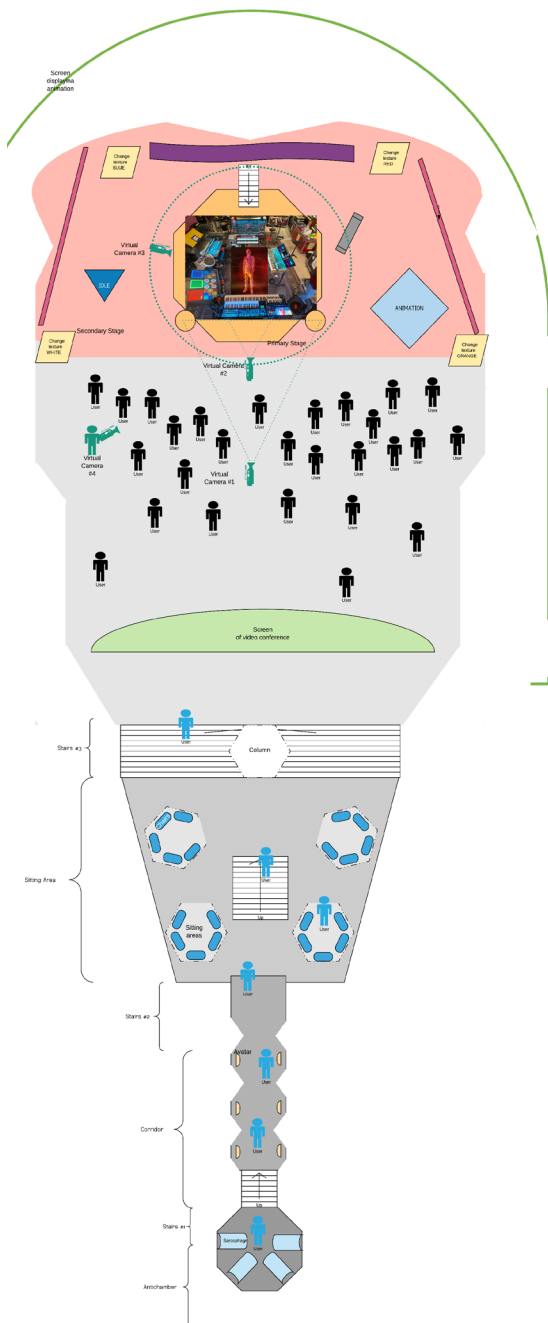
One of the major challenges of the concert was to bring together all the connected users, between VR and 2D screens, etc. Jean-Michel

Jarre's avatar alone consisted of 70,000 polygons! All the design work for this avatar was already a challenge in itself, in a real-time tracking process (by OptiTrack).

## AVATAR

I was ask to build a storytelling around Jean-Michel Jarre's avatar, which encompasses his personality and a fictitious quest. This development of the strategy around his avatar is a long-term plan for both his future albums and concerts. The positioning of the avatar was finalized before any deployment of new actions

(world tour, album launch, etc.), linked to the musical direction of Jean-Michel Jarre. I consulted experts from various fields to brainstorm on the subject during a short mission.



## ADDITIPONAL INFORMATIONS

ALONE TOGETHER is a virtual concert produced for Jean-Michel Jarre on the occasion of the Fête de la Musique 2020 (commissioned by the Ministry of Culture), on VRChat with VRrOOM. VR social platforms are one of the challenges of tomorrow's immersive, and offer many features to host events of this type. Live this concert brought together on several platforms (including Youtube) +600,000 users, including +10,000 in VR. Unlike the pre-recorded concerts (like Travis Scott on Fortnite), everything here was live to better follow the performance of Jean-Michel Jarre.

## CONTEXT

52.91 percent of companies saw 90 percent of their events being cancelled between March-July 2020 due to coronavirus, according to MoneyControl.com. Global brands such as Facebook, CES, Panasonic, Adobe, ... have turned to virtual events organizing summits, webinars, meetings, concerts and more. According to IQ.com, in the recent months, more people attend virtual events compared with human events. Virtual Reality offers a solution to the restrictions on large gathering. Now, non-VR users can now access VR platforms through mobile or a PC.

# WRITING DIALOGUES

Title: JET LAG

Genre: romance

Status: completed

Type: 360° VR experience

Contribution: writer, co-director

*Won the Best Live-Action  
Award at Kaleidoscope  
Festival in 2016 and  
covered by international  
media such as Wired and  
ViceTV.*

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## ABOUT

Ju and Tanushree are in a long distance relationship between Mumbai, India, and Recife, Brazil. To express their love in absence of each other, the two women express their longing through Indian classical dance and capoeira dance. In these atypical forms of communication they find a transient union.

## PROCESS

Over the spring of 2015, Ando Shah and I co-created our first 360 film for the virtual reality medium. The Samsung GearVR was about to release and VR was poised to become the 'next big medium'. Beyond the hype, we believed that VR could really change the way we interact with media, creating empathy with subjects and more thoughtful interactions. With a small grant, we set out to film Jetlag about a long-distance relationship between two women, a Brazilian Kathak dancer and Indian Capoeirista. As we were wrapping up the Mumbai leg of the shoot, a massive earthquake struck Nepal, which shook the rooftop I was on, nearly 2000 kms away.

## STATEMENT

The following is an attempt to explain some of the concepts and techniques we used to translate our vision into the language of this hitherto unknown landscape of VR films. In Jetlag, we set the tone by immersing users into downtown Mumbai flying along behind the taxi of the protagonist, participating in her WhatsApp messages



# JETLAG

A VIRTUAL REALITY SHORT FILM



SELECTION  
CANNES NEXT  
CANNES FILM FESTIVAL 2016



BEST LIVE ACTION  
KALEIDOSCOPE  
2016 WORLD TOUR





#### ROLE

My role was to co-write and co-direct this VR experience.

#### TASKS

- Create characters
- Do research based real text materials
- Write dialogues
- Write narrative paths
- Conceive interactive dialogues on ChatMapper





## BUILDING PRESENCE

i.e. emotional presence, trying to connect the user to the experience, by engaging not just their cognitive skills (so they “believe” what they’re experiencing, including suspension of disbelief), but their empathetic abilities. Music, characters and environment building play huge roles in this process.

A lot of this needs to happen very early on in the experience to be useful, but given that VR films at the time didn’t exceed 10 minutes, we had to get this right from the get go.

## BUILDING INTIMACY

It will most likely be the first time most viewers are trying VR, and so it’s important to build this presence. That was true in 2015, and is still true in 2020.

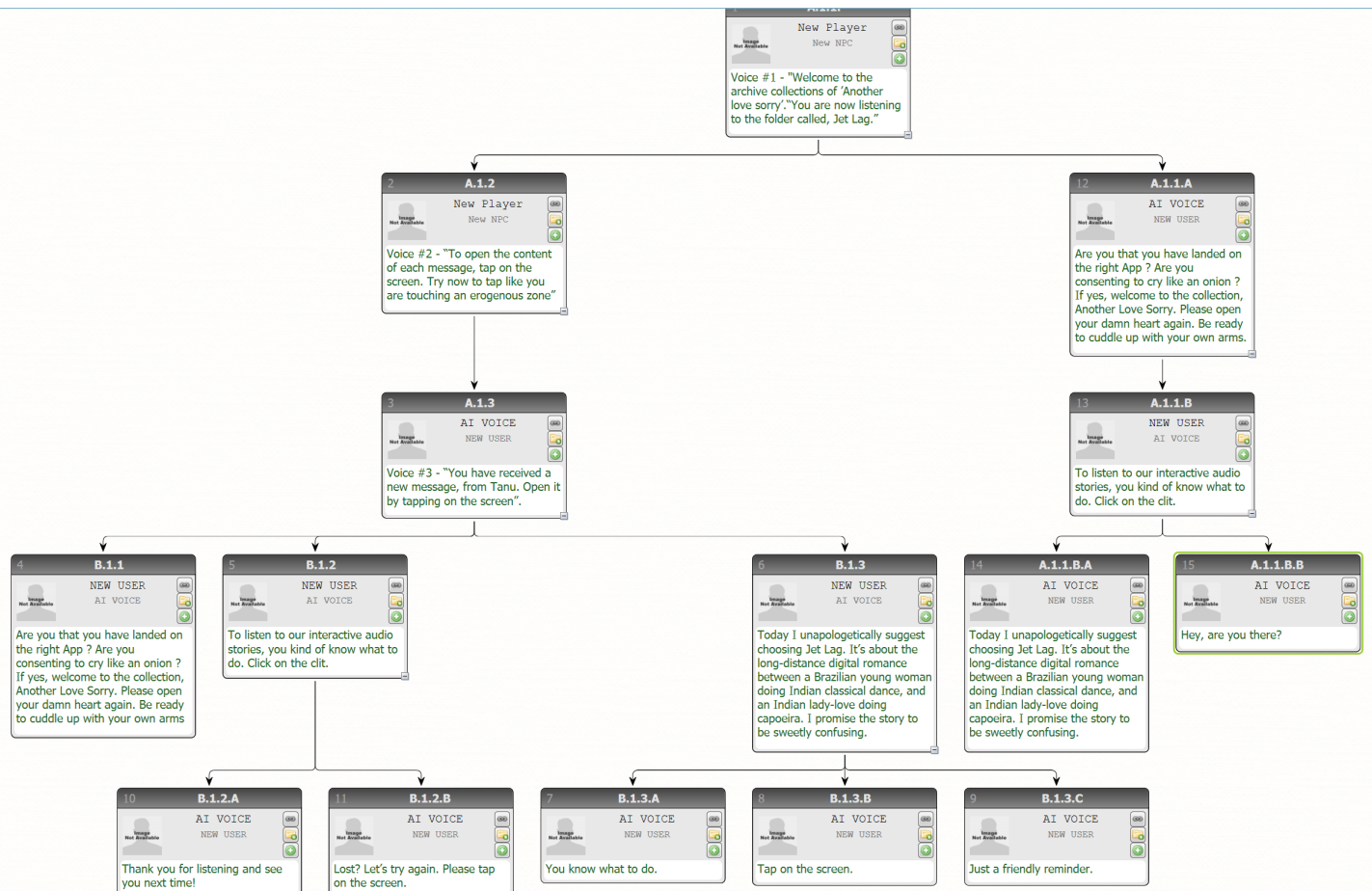
One of the most powerful aspect of VR is that since you can feel like you’re there, one can craft environments and scenes that heighten the perception of intimacy: being somewhere almost sacred, that you otherwise wouldn’t have been.

In Jetlag, we find ourselves in a stationary taxi with Tanushree and the taxi driver. The obscured windows due to the ongoing carwash seal us all into this little world, where you can hear the narrative that she types out as her lovelorn message to Ju.

This fly-on-the-wall experience of a moment in her life serves to heighten the feeling of emotional intimacy, whether it’s taking part in their text or voice messages left.

In one of the last scenes where we find Tanushree breaking up with Ju over the phone in audio, while a capoeira chase happens with what we can only construe as a new love interest for Ju.

At the time it was considered bad practice to do “hard cuts” in VR, i.e. switch abruptly from one scene to another, as is common in film, since it can be jarring to users. We however found that there were many exceptions to this rule, and employed it here. Users are encouraged to follow along with the characters in this dynamic scene, but also not left hanging when things change.





# BUILDING WORLD

Title: SPACED OUT  
Genre: science-fiction  
Status: completed  
Type: aquatic VR experience  
Contribution: writer, director

WORLD  
  
forum



*Selected at Sundance Film Festival in 2020 and covered by 50+ international media such as Vogue, Variety, Verge, Forbes...*

From lead artist, Pyaré, SPACED OUT is an underwater VR experience using the revolutionary VR waterproof headset, DiVR by Ballast Technologies. It invites visitors to float on water while breathing with a snorkel, giving an illusion of being immersed onto the lunar surface.

SPACED OUT transports the visitors from earth to the moon, from water to space and from the first to the third person leaving the body behind, to reach the moon and then its hollow center. The trip crosses in a tunnel of lines and points, a trajectory of the Earth on the surface of the moon, where the last Apollo 11 mission landed. SPACED OUT's narration is composed of original audio archives of the communication between the three astronauts and the mission control. The running audio track

clashes with the abstract 3D visual representation of what the 19th century writers believed the moon looked like. The piece is like a magic trick: simulating absence of gravity it bypasses the brain's predispositions for an immersion of all senses.

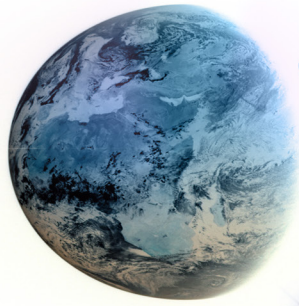
SPACED OUT had its International Premiere in the New Frontier Program at Sundance Film Festival in 2020. SPACED OUT world premiered in Switzerland at the World XR Forum, where the project had its creative residency. SUPPORT

Ballast Technologies Inc. is pioneering #AquaticVR, a new type of multi-sensory location based virtual reality, that uses the properties of water to provide the most immersive experiences. Ballast enables a magical combination of elements that

leave guests in awe. Find out more at <http://ballastvr.com>

SPACED OUT is additionally supported by French Immersion, French Embassy in the United States, UniFrance, Institut Français, CNC, AirFrance, Fondation Face, Cultural Services of the French Embassy in the United States and the World XR Forum.





in collaboration with  
ballast

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#SpacedOutVR



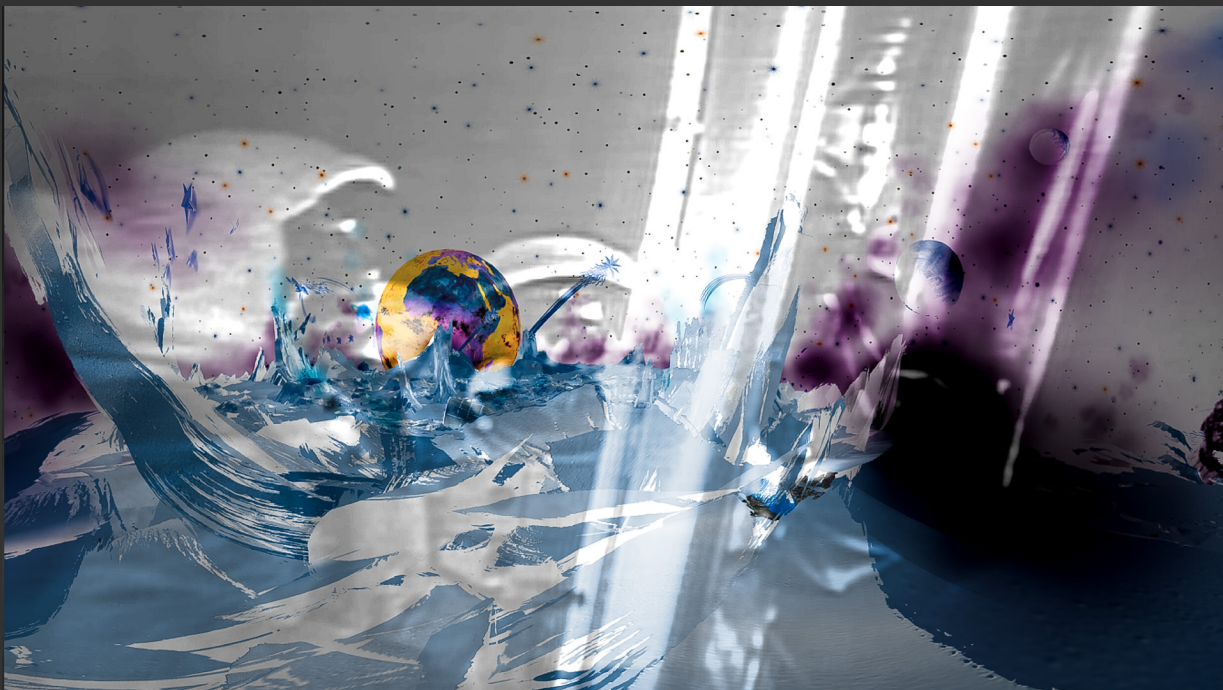


## ROLE

My role was to write and direct this VR experience.

## TASKS

- Research George Méliès' films
- Creating lore
- Create characters
- Iterate the story with the multiple versions



## WORLD

The Moon does not look like it is seen from Earth. Occasionally it snows and strong winds blow. There are active volcanoes ..., and stinky mushrooms in the caves.

Like giant crabs, the Selenites greatly contributed to the Hollow of the Moon, in which they built their floating cities. They have a monarchy system and have mastered surgeries advanced, separating bodies and heads safely. The low lunar gravity allows them to fly as desired. According to popular belief, one can descend from the Moon to the Earth using just one rope.

## ART DIRECTION

In SPACED OUT, NASA's archives will be re-transformed for frame deletion, data recovery, distortion, glossy compression, improper editing, reinterpretation, forced errors. The colors are in negative; space is white and black stars. The surface of the moon is bright blue, turning the colors of the earth into a strangely familiar air.

SPACED OUT confronts science and imagination, as well as documentary archives and original 3D creation inspired by retro-futurism. It hopes to create a tension, mixing the two extreme poles of reality representation using Ballast's revolutionary waterproof VR headset, DiVR.



# CREATING CHARACTERS

Titre : Patterns

Statut : released

Type : immersive experience

Genre : cosmic horror

Roles : writer, director

Platforms : multi-versions (dome, 360°, interactive VR)

Awards : best immersion award at Festival du Nouveau Cinéma in Montréal



*Winner of the Best Immersion award at Festival du Nouveau Cinema in Montreal, Canada and covered by international media such as Vice*

Created by lead artist Pyaré, PATTERNS is a psychedelic horror experience recounting the resurgence of a repressed past. The VR experience is inspired by H.P. Lovecraft and his true family story.

You play as Walter who dives into a hypnosis session to investigate why he feels dispossessed of his own body. Through his memories, his imagination and a recurring nightmare, you wander through a mental maze to decipher bizarre

signs of his own past and uncover the family secret he haunts him. In each room you must find the hiding place of the Avatar Pedestal. By putting on this new physical envelope, you will unlock the power of the avatar and thus be able to access the passage of the following course.

Once the visitor puts on the headset, they are within the mind of the protagonist, exploring his suppressed memories, contained within rooms of a Victorian house.

Within room-scale VR, they are able to walk from memory to memory, bearing witness to the unfolding of events. We use concepts of redirected walking to reuse the virtual play space continuously, to make the stage feel like a labyrinth, ultimately hoping to let the viewer lose themselves within this world.

Even though the protagonist is being hypnotised in order to get in touch with his inner world, the hypnosis is just the catalyst.





SOCIÉTÉ DES ARTS  
TECHNOLOGIQUES

# PATTERNS



3x VIRTUAL REALITY EXPERIENCES

exhibited by



PIERRE FRIQUET

ARDO SHAR

JEAN-YVES MURCH

MOURAD BERRACER

FEDERICO SALDARINI



Conseil des arts  
et des lettres du Québec  
Québec



CONSEIL  
DES ARTS  
DE MONTRÉAL

Montréal

## MONSTER

The monster looks like a projection of abstract dark patterns that line the dome. These motifs, reminiscent of viscous organic forms enhanced by relative sounds and dark instrument music, move in a kaleidoscopic movement. In addition, this movement undulates in an organic way, conveying the impression of being encamped under a living membrane.

Around the monster, patterns emerge in a sort of hypnotic

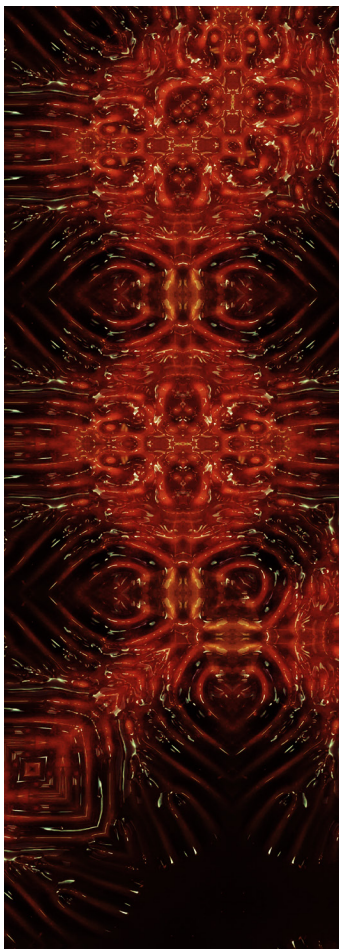
animation, complex arabesques, prisms, labyrinths, clusters of cubes and cyclopean buildings.

The wallpaper, seen in the bedroom, suddenly appears, moving. Within this storm of patterns, all kinds of figures of symmetrical design and split apart, merging to give chaotic new forms. Within this set of pictorial chaos, the graphic elements create a sort of visual music obeying a hypnotizing underlying calm order. For the makers PATTERNS is about an oppressing atmosphere which

leads to a personal journey of liberating truth. It's a rich visual universe with supernatural elements, which draws from the inspiration of Pyaré's familial history with the decorative stencils of his grandfather, the 19th century Gothic culture of spiritism with Victor Hugo's experiment and Carl Jung's Red Book.

The sound design and music by Mourad Bncr play a central role in the restitution of this atmosphere. Through the deep exploration of spatialisation sound possibilities the voice of the Spirit will have

an impression of a physical presence, like a sound monster. In other hand the atmospheric music will have a contradictory role of coming from far away and being eerie.



The Gothic house is aesthetic and threatening. In the basement, the wind rustles some old papers which float on the surface of the damp ground. The ripples on the puddle form a hypnotic pattern caused by deep reverberations of bass music. A sewer pipe gurgles like some sort of rabid animal. In the deserted corridor, the tiles are stained and cracked.

In the bedroom, the moonlight filters through the windows. A bed with a mattress without sheet is placed against the wall and filled with wallpapers of multiple designs. The stripes in the wood form a map of another world. The different tones of the floor create abstract designs. These marks of time come to life. The stripes of the wood take shape and begin to move in a symmetrical pattern. A dead fetus croaks an unrecognizable tongue, but the word Necronomicon repeats itself, giving the impression of a physical presence, like a sonic monster.

## INTERVIEW

Virtual reality as an outlet Pierre Friquet felt for a long time that he was not alone, that a ghost was hovering, that some force haunted him... It was by trying to understand why he could not fully inhabit his body, in a session tarot card, which he discovered that his mother had aborted an illegitimate child of a Catholic priest.

Patterns are repetition. Friquet exploits it by exploring the fears that come from the legacy of past generations. "My grandmother had a child before my mother. He died three days after his birth. His name was Robert. My grandmother kept Robert in formalin over the fireplace for a very long time... and then my mother came to replace this stillborn child."

The film is family therapy. "Each family carries secrets, unconscious programs: sabotage, fear of abandonment, anxiety...

it is passed on from generation to generation. Sometimes you are guilty of even feeling anxious and, often, that comes very largely from the family emotional legacy, explains Friquet. You can blame your mom and dad all your life, but that's not the point. They themselves inherited this weight from their father, their mother, their grandparents. After that, your job is not to pass it on too much to others, to new generations. This is the process, in fact."





ROLE

My role is to write and direct the multiple versions of PATTERNS (dome, VR interactive, 360° VR cinematic).

TASKS

- adapt HP Lovecraft short stories
- Do a mashup from his world and my personal memories
- write dialogues
- do research on hypnotism
- write characters' biographies
- write tutorials
- create lore
- adapt materials for the different versions



# WRITING VOICE-OVER

Title: TV documentaries

Genre: documentary

Status: completed

Contribution: writer, director

Production house : Program 33



## OVERVIEW

Aired between June 2015 in July 2016, I wrote and directed 7 TV documentaries as a journalist for "Tracks" in the European network Arte. Each week this show explores all cultures : music, cinema, arts.

*"Tracks" is one of the longest and most respected programs on French TV.*

## TASKS

The first task was to find an eligible subject for their editorial vision. I mainly dealt with themes around new technologies and cinema. Then it was about go on set and therefore film sequences and then interview the artist in question. Hence I covered the Sundance Festival in 2016.

The last task is to write the commentary injecting humor and information as well as supervising the editing of the show.



TITLE : Dalit Music

Known as the Untouchables, Dalits or Outcasts, this Hindu group is excluded from the caste system. They used music to express their fight for equality and dignity. The program interviewed a new generation of rebellious singers.

Click [HERE](#) to watch

TITLE : The Void

Why play at home when you can live it? The Void turns the funfair upside down thanks to virtual reality. This Utah-based company develops "out-of-home" virtual reality experiences combining state-of-the-art VR headsets with multi-sensory stimulation and haptic feedback accessories for maximum immersion.

Click [HERE](#) to watch



TITLE : Holo-Cinema

The Holo-Cinema is an experimental immersive entertainment installation developed within ILMxLAB - a research & development laboratory, the result of collaboration between Lucasfilm Story Group, Industrial Light & Magic and Skywalker Sound.

Click [HERE](#) to watch