

# POLISH VR

EXPERIENCES AND PRODUCERS CATALOGUE



POLISH PRODUCERS  
ALLIANCE



Polish Producers Alliance (KIPA) was established 20 years ago. Is one of the biggest independent business organisations with over 170 member entities. Among them are production companies that specialise in film, television and advertising, as well as film schools and regional film funds (RFF). Since its formation in 2000, KIPA has taken part in the development of Polish audio-visual industry. The main goal of KIPA is to represent economic interests of its members, especially before the government and the key players of the audio-visual market. The chamber facilitates the integration of producers, constitutes a platform for the exchange of experiences and cooperation, as well as delivers information about current amendments in legislation, including taxation, and about the most important events in the industry. It also provides access to legal services rendered by the best practitioners specialising in the issues pertaining to the audiovisual sector, and it shapes and popularises the principles of professional ethic. Moreover, it organises periodic trainings and workshops for professionals and promotes the work of its members.

Krajowa Izba Producentów Audiowizualnych  
ul. Chełmska 21 bud. 28c  
00-724 Warszawa

[kipa.pl/en/](http://kipa.pl/en/)

contact:  
tel.: +48 (22) 840 59 01  
e-mail: [biuro@kipa.pl](mailto:biuro@kipa.pl)



# SEKCJA NOWE NARRACJE

The NEW NARRATIVES SECTION in KIPA was established in March 2023 to acknowledge the growth of immersive media and the need to add and communicate the producers' perspective to this vast growing area of audiovisual activity in Poland. Our main goal is to perform on behalf of immersive media producers in the following 7 areas:

1. activities for the development of the Polish XR market,
2. ensuring sources of financing for XR production,
3. education on XR production,
4. advocacy in public institutions regarding the development of the XR market in Poland,
5. building distribution of XR formats in Poland and abroad,
6. networking of the XR community in the country and abroad and
7. presence of XR productions at festivals.

We want to address all possible challenges in the environment still full of many unknowns: where storytelling and technologies are crossing, where we face new generations of very impactful media and at the same time we are learning how to measure this impact, where we must build the market for arthouse media while the market for commercial projects is looking like thriving, where we must make wise choices producing immersive media standing on the intersection of what is generic (product of artificial intelligence) and what constitutes sublime creativity, where we must define what is the success story behind each and behind every project of immersive media.

We invite everyone, without exception, to discuss all the most important challenges that are related to the production of XR media today and in the future.



Circus Digitalis is an audiovisual production company focused on creating experimental works and using innovative approaches and technologies. At the heart of the company's focus is the search for means of expression and communication appropriate to the stories being told and the creation of narratives that fully exploit the potential of the medium.

Jacek Nagłowski, the company's founder, has produced more than twenty feature films and documentaries, mostly international co-productions, and fourteen cinematic and interactive VR experiences. Among the company's VR productions are Whispers, which premiered at the Venice International Film Festival; Possessed, a VR adaptation of a play; Curator, a game about the history of Polish design; and Tiger in a Cocoon, one of the first Polish VR videos presented internationally by Kaleidoscope.

As of 2020, Circus Digitalis focuses exclusively on virtual reality productions and co-creation processes with artificial intelligence. Two projects are currently in development: Conversations, a narrative co-creation experience with AI about the social consequences of the proliferation of artificial intelligence, and The Wave, a story-sandbox game with AI-controlled social agents about uncertainty and anxiety.

[circusdigitalis.com](http://circusdigitalis.com)

contact person:  
Jacek Nagłowski  
[jacek.nagłowski@circusdigitalis.com](mailto:jacek.nagłowski@circusdigitalis.com)

# WHISPERS

DIR. JACEK NAGŁOWSKI  
& PATRYK JORDANOWICZ

Cinematic VR (360, 3D, ambisonic)

Length: 22 min

Tech: any VR headset



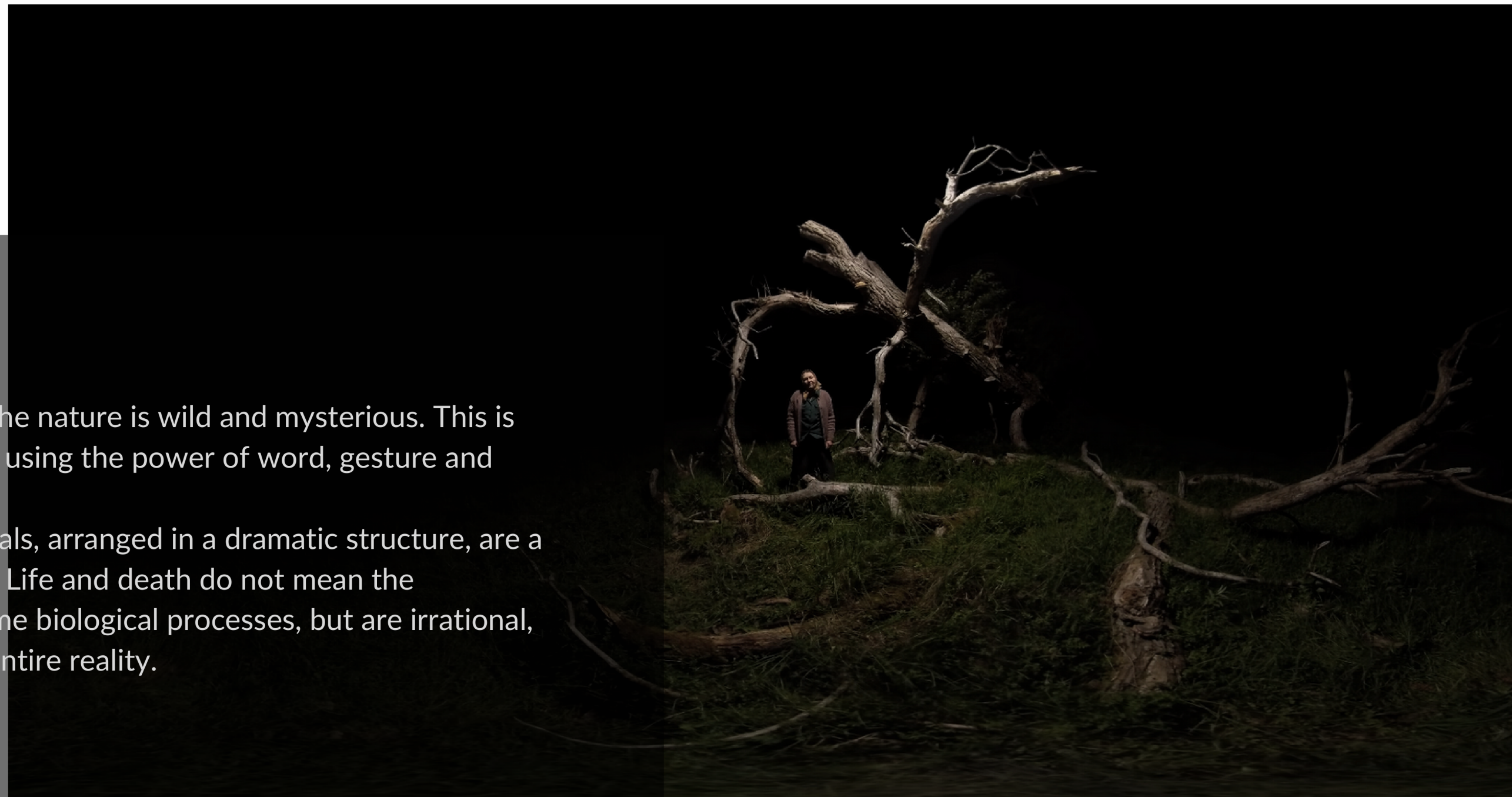
whisperer: IRINA KOTELNIKOVA, directed by JACEK NAGŁOWSKI & PATRYK JORDANOWICZ, written by JACEK NAGŁOWSKI, director of photography PATRYK JORDANOWICZ, associate director OLGA SOLARZ, editor MACIEJ GRYZEŁKO, set design & costume design PAULINA KORWIN-KOCHANOWSKA & URSZULA KORWIN-KOCHANOWSKA, make-up ALEKSANDRA BRONISZEWSKA, sound recording MAREK TITOW, music & sound design ANKA UJMA & PIERRE CARSLADE, vfx ANNA GIEMZIK & PRZEMEK MASTELA, production manager PATRYCJA STRZYZEWSKA, produced by CENTRALA - JACEK NAGŁOWSKI, AGNIESZKA JANOWSKA, PAWEŁ KOSUŃ



# WHISPERS

On the Polish-Ukrainian borderland the nature is wild and mysterious. This is where the Whisperer lives. She heals using the power of word, gesture and image.

Rough nature, religion and pagan rituals, arranged in a dramatic structure, are a path to experience the state of mind. Life and death do not mean the persistence and disappearance of some biological processes, but are irrational, impenetrable forces structuring the entire reality.



## creators

Directors: Jacek Nagłowski & Patryk Jordanowicz  
Producer: Jacek Nagłowski

## spatial requirements

1,5 x 1,5 m.  
swivel chair

# TIGER IN A COCOON

DIR. JACEK NAGŁOWSKI

Cinematic VR (360, 3D, ambisonic)

Length: 5 min

Tech: any VR headset





# TIGER IN A COCOON

10th muse, released from the limitations of the frame, starts to explore her possibilities in a spatial virtual environment - organically and synthetically at the same time.

Tiger in a Cocoon is a cinematic VR music video created for the song by the French-Polish band Loa Frida. The experience is a composition of a number of separately recorded live-action acts with CG elements and animations to create one coherent environment. It's intended as a proof of concept for a spatial editing approach.

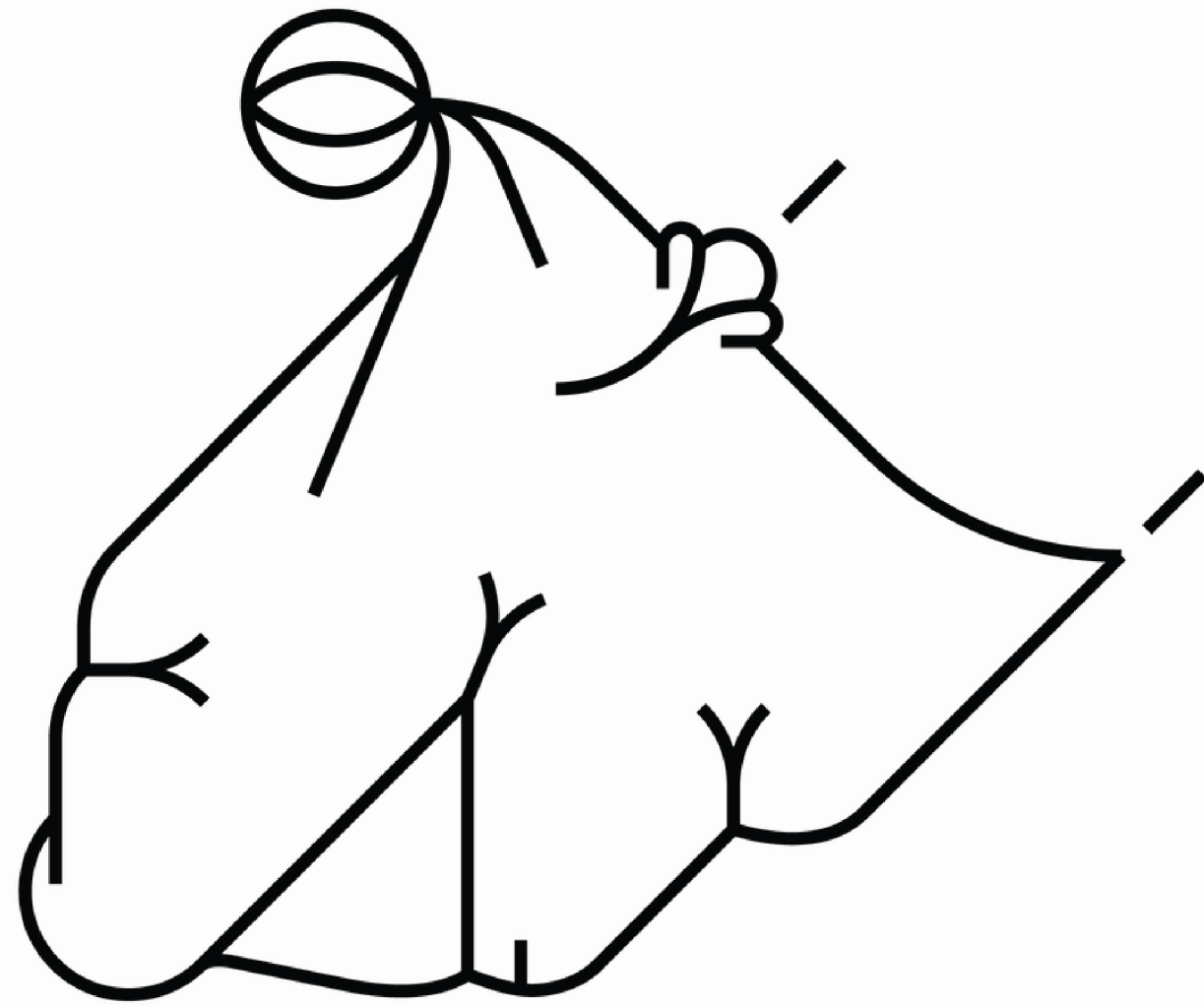


## creators

Director & producer: Jacek Nagłowski

## spatial requirements

1,5 x 1,5 m.  
swivel chair



# INEXSISTENS™

Inexsistens is an interdisciplinary team creating contemporary, immersive artistic projects. We have the technological research, academic and production experience in the scope of specifying, implementing and displaying VR projects. They focus on interactive solutions using six degrees of freedom by experimenting with immersive storytelling, spatial sound and an innovative approach to the aesthetics, without avoiding experimentation with other contemporary forms of artistic expression. We are a team of active artists and lecturers at the most important Polish universities – Fine Arts Academy in Warsaw, Fryderyk Chopin University of Music and Lodz Film School. We translate our creative experience into the academic teaching process.

contact person:  
Jakub Wróblewski  
hello@inexsistens.com  
+48 692994123

[inexsistens.com](http://inexsistens.com)



# LOVESTORY

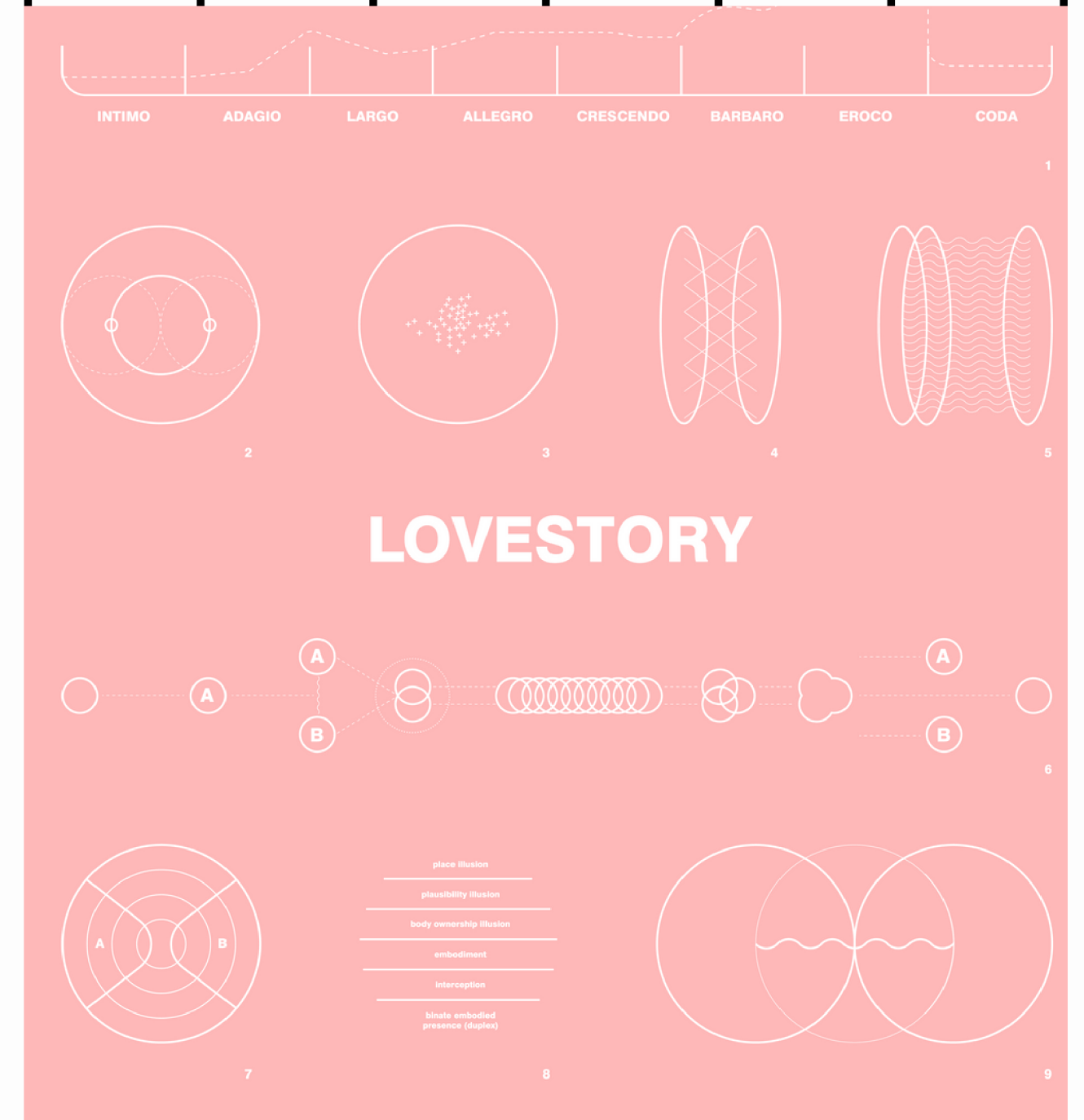
POSTSEXUAL TELEMATIC EXPERIENCE

DIR. JAKUB WRÓBLEWSKI & ANDREI ISAKOV

Interactive VR experience

Length: 10 min

Tech: HTC Vive, HTC Vive Pro, Oculus Quest via cable link, Valve Index



# LOVESTORY

Lovestory is an interactive virtual reality experience. Its main idea is the transfer of the participant's body into a virtual body and then a simulation of that presence in said body. The main emphasis of the action is motion-captured intercourse between real people which builds up the experience. The creators identify the idea of acquiring the body and taking over another being with Tulpa, present in Tibetan mysticism, sometimes used as a synonym of "magical vanity", "apparition", or "thought-shape". The concept behind the script for the experience is derived from the interest in early film adaptations of SF cinema. They represented VR at the time and the transhumanist idea of feelings being virtually connected between two people alongside body structure studies and a possibility of expressing its motor skills through specific aesthetics. The project is a response to a pandemic health situation (2019-2021) - the limitation of interpersonal contacts caused by the pandemic and, as a result, causing social contacts to shadow into virtual space.



## creators

Directors: Jakub Wróblewski, Andrei Isakov  
Executive Producers: Jakub Wróblewski, Andrei Isakov  
choreographer: Marta Przybysz

## spatial requirements

4 x 4 m  
optional: space painted in pink



# INFINITE FRAME MEDIA

Joanne Popińska, Ph.D.  
CAN +1-647-8396427  
PL +48-600-698-031  
[joanne@infiniteframemedia.com](mailto:joanne@infiniteframemedia.com)

Infinite Frame Media is an immersive content creation studio focused on telling thought-provoking stories. We use Virtual and Augmented Reality to connect audiences to the subject matter in meaningful ways. Our proprietary stereoscopic-volumetric technology allows us to film subjects for use within immersive environments to create lifelike and engaging scenarios that would not be possible in any other medium. Our projects aim to not only bring awareness to difficult topics, such as reproductive health, violence against women, and climate change, but to open minds, shift perspectives and ignite conversation, action, and change in the real world. Infinite Frame Media was founded by Dr. Joanne Popińska, a documentarian, and sociologist, with Ph.D. in Film Directing (specialty VR) from the Polish National Film School, and Tom C. Hall, an award-winning stereographer, cameraman, and virtual-reality filmmaker.

[infiniteframemedia.com](http://infiniteframemedia.com)



# THE CHOICE

DIR. JOANNE POPIŃSKA

Interactive documentary, stereoscopic volumetric capture, animatio, 6DOF

Length: approx. 25 min

Tech: Oculus Quest 2



# THE CHOICE

Debate about reproductive rights is often heated. But behind every family planning decision, there is a human story. The Choice is an award winning virtual reality experience (VR) that lets us see from a different perspective the emotional and complex nature behind one woman's choice.

Meet Kristen, a young Indigenous woman from Austin, TX, who dreams of raising a family but instead finds herself facing a dehumanizing system working against her survival.

The Choice blends techniques from traditional documentary storytelling, volumetric video capture, and animation to redefine not only how we tell these women's stories but also the agency in which the audience experiences them and connects with the subject on a deep, emotional level.



## creators

Director, Producer: Joanne Popinska  
DOP, Producer: Tom C. Hall  
Production: Infinite Frame Media

## spatial requirements

1,5 x 1,5 m.  
swivel chair



# KINHOUSE

Kinhouse Studio is an independent film production company founded by two siblings, producer Marta Szarzyńska and animator/director Paweł Szarzyński in 2020.

Drawing from the experience across the advertising, broadcast, film, and entertainment industries, we believe in the power of collaboration to produce the unexpected and build connections across cultures. Recent projects include feature film SONGS ABOUT LOVE directed by Tomasz Habowski (winner of Microbudget Competition at 46. Gdynia Film Festival 2021, Award for the Best Polish Film at the International Festival of Independent Cinema Off Camera), COSMOGONIC VR 3D/2D animation directed by Paweł Szarzyński, was premiered at New Images Festival in 2022 and in BiFAN, South Korea.

contact person:  
Marta Szarzyńska  
marta.szarzynska@gmail.com

kinhouse.pl



# COSMOGONIC

DIR. PAWEŁ SZARZYŃSKI

6DoF, seated/standing Animation 3DVR

Length: 10 min.

Tech: Quest, Quest 2, Meta Quest Pro

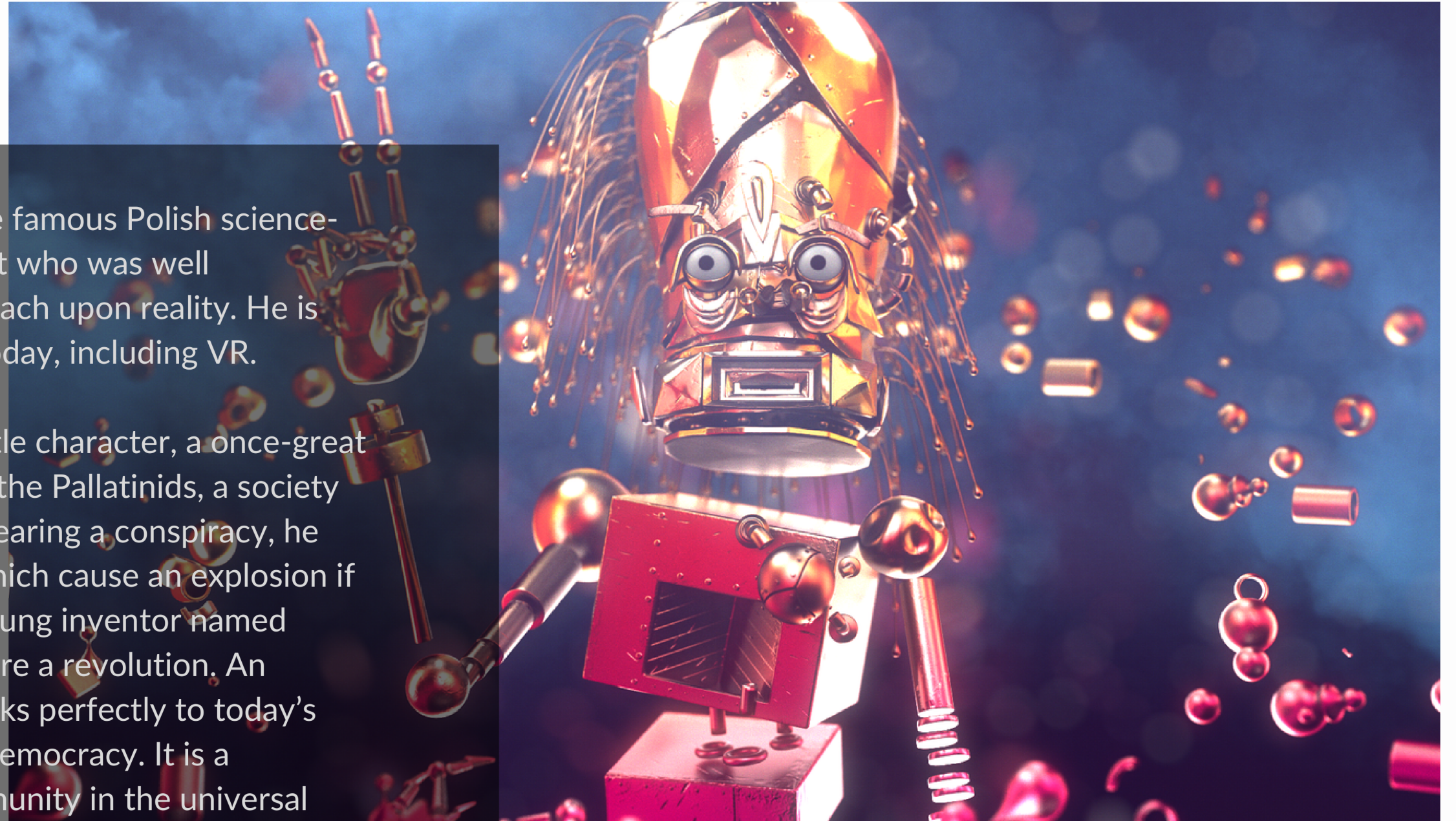




# COSMOGONIC

Cosmogonic is the first VR experience inspired by the famous Polish science-fiction writer Stanisław Lem (1921–2006) – a futurist who was well acquainted with how fictional worlds can often encroach upon reality. He is said to have anticipated many technologies we use today, including VR.

In Cosmogonic, we travel into the memories of the title character, a once-great robot engineer, to visit the planet of Actinuria. Here, the Pallatinids, a society of giant robots, live under the cruel King Archithor. Fearing a conspiracy, he forces the citizens to wear suits of uranium armor, which cause an explosion if too many of them gather. But one of them, a bold, young inventor named Pyron, decides to use science and technology to inspire a revolution. An adaptation of a 1964 story by Lem, Cosmogonic speaks perfectly to today's world, where populism and disinformation threaten democracy. It is a testament to the importance of knowledge and community in the universal drive to freedom.



## creators

Director: Paweł Szarzyński  
Co-Director, 3D Artist: Igor Żukowicz  
Producer: Marta Szarzyńska

## spatial requirements

2 x 2 m  
seats preferable



# UDYSSEY

CREATIVE TECHNOLOGIES

Udyssey Creative Technologies is an audiovisual producer operating on the Polish market for over 15 years. The main subject of activity is the executive production of audiovisual projects for film, television and based on immersive technologies. The company also deals with the production of virtual and online events. Among the completed immersive projects are: Close directed by Hana Umeda (vnLab) and Solastalgia directed by Szymon Rogiński (NIAiU). Interested in international cooperation, co-production and service.

contact person:  
Marcin Marczyk  
+48 505 585 728  
mrmarczyk@udyssey.com

[udyssey.com](http://udyssey.com)

# SOLASTALGIA

DIR. SZYMON ROGIŃSKI

Interactive VR experience

Length: approx 20 min.

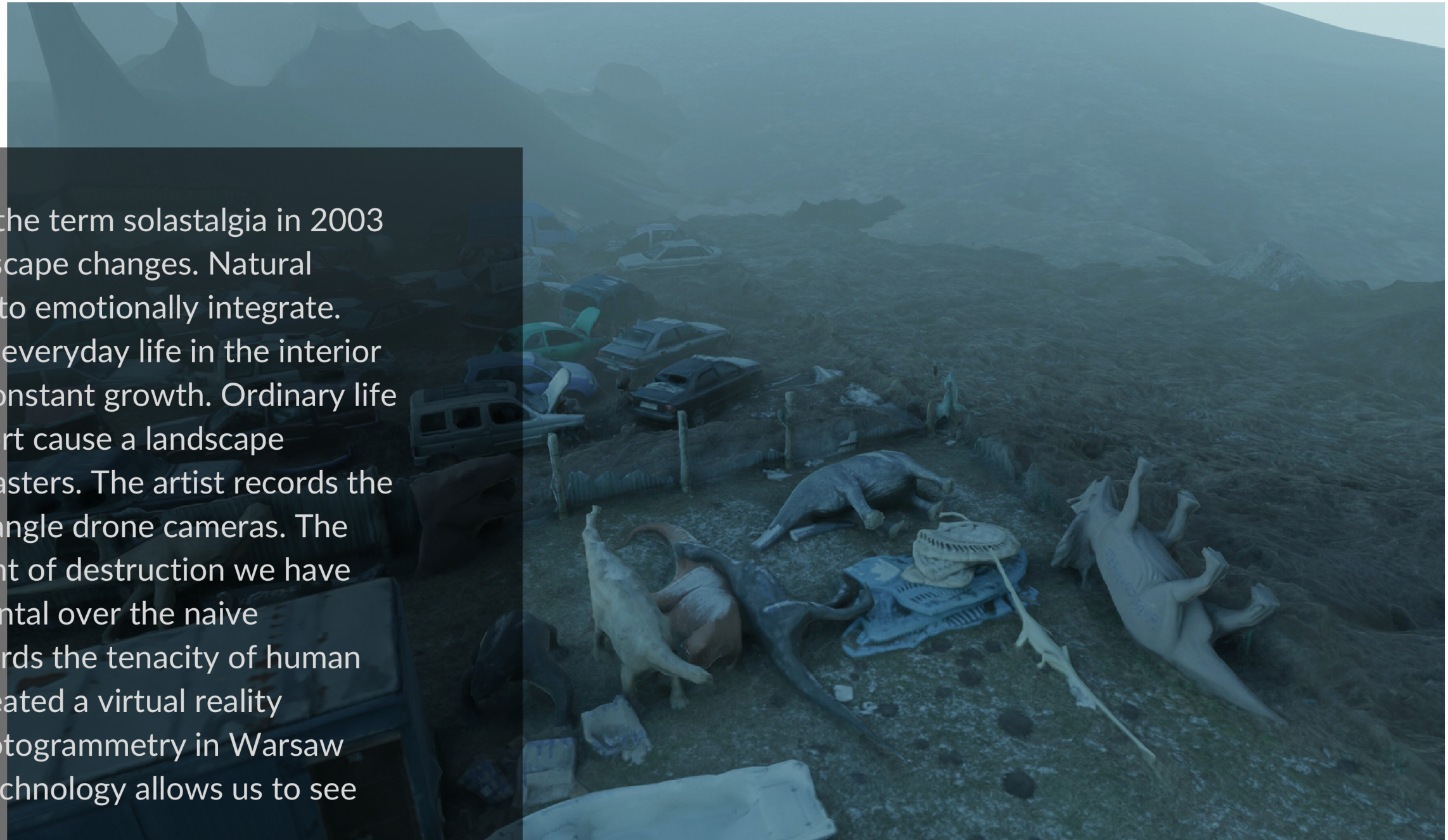
Tech: Tethered VR Headset + PC (Oculus 2 + Air/Link)





# SOLASTALGIA

The Australian philosopher Glenn Albrecht coined the term solastalgia in 2003 to describe the emotions caused by industrial landscape changes. Natural ecosystems are degrading at a pace we are unable to emotionally integrate. Szymon Roginski shows the catastrophic aspect of everyday life in the interior of global capitalism, whose economic principle is constant growth. Ordinary life – houses, shops, workplaces and means of transport cause a landscape calamity comparable to areas of environmental disasters. The artist records the space of small and larger Polish towns using wide-angle drone cameras. The view from above is not beautiful. Seeing the amount of destruction we have done to our landscape, it is difficult to feel sentimental over the naive aesthetics of provincial stores or sympathetic towards the tenacity of human efforts. Szymon Roginski, together with a team, created a virtual reality environment based on the data recorded using photogrammetry in Warsaw and several other Polish cities. Consciously used technology allows us to see the true face of the reality in which we live.

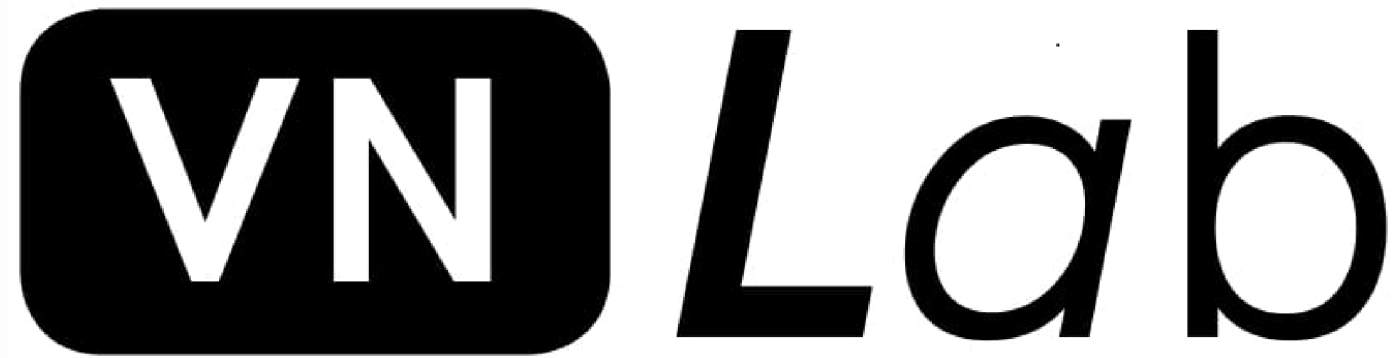


## creators

Concept and directing: Szymon Rogiński  
Executive Production: Marcin Marczyk, Udysey Creative Technologies  
Producer: National Institute of Architecture and Urban Planning  
Coordination, Kacper Kępiński, Klementyna Świeżewska, Joanna Waśko

## spatial requirements

1,5 x 1,5 m.  
swivel chair



*Visual*  
**Narratives**  
**Laboratory**

Established in 2019, the Visual Narratives Laboratory (vnLab) is a unique intersection of contemporary media technologies and diverse art forms. With a strong emphasis on practice as research, vnLab fosters an environment of artistic development, academic inquiry and knowledge sharing across its five specialised studios: VR, Interactive Narratives, Film Essay, S3D, and Perception and Audience Research. Catering to a wide range of creative disciplines, our projects are designed to push the boundaries of both artistic expression and technological innovation.

VR/AR Studio is led by Pola Borkiewicz and Jacek Nagłowski. The VR/AR Studio has shaped the a distinctive approach and framework for developing and producing VR experiences. It is characterised by a flat cooperative structure, a focus on the unique language of VR, and an emphasis on nurturing projects collectively from their initial conception. By diverging from traditional production models, the Studio focuses on the growth of creative teams and their diverse, multidisciplinary capabilities and approaches. The immersive and thought-provoking experiences come from authors from various creative fields. In this way, the Studio aims to show how rich and diverse VR's potential as an artistic medium is.

Address:  
ul. Targowa 61/63,  
90-323 Lodz  
Poland

[vnlab.org](http://vnlab.org)

contact person:  
Anna Szylar - [aszylar@vnlab.org](mailto:aszylar@vnlab.org)  
Krzysztof Pijarski - [kpijarski@vnlab.org](mailto:kpijarski@vnlab.org)



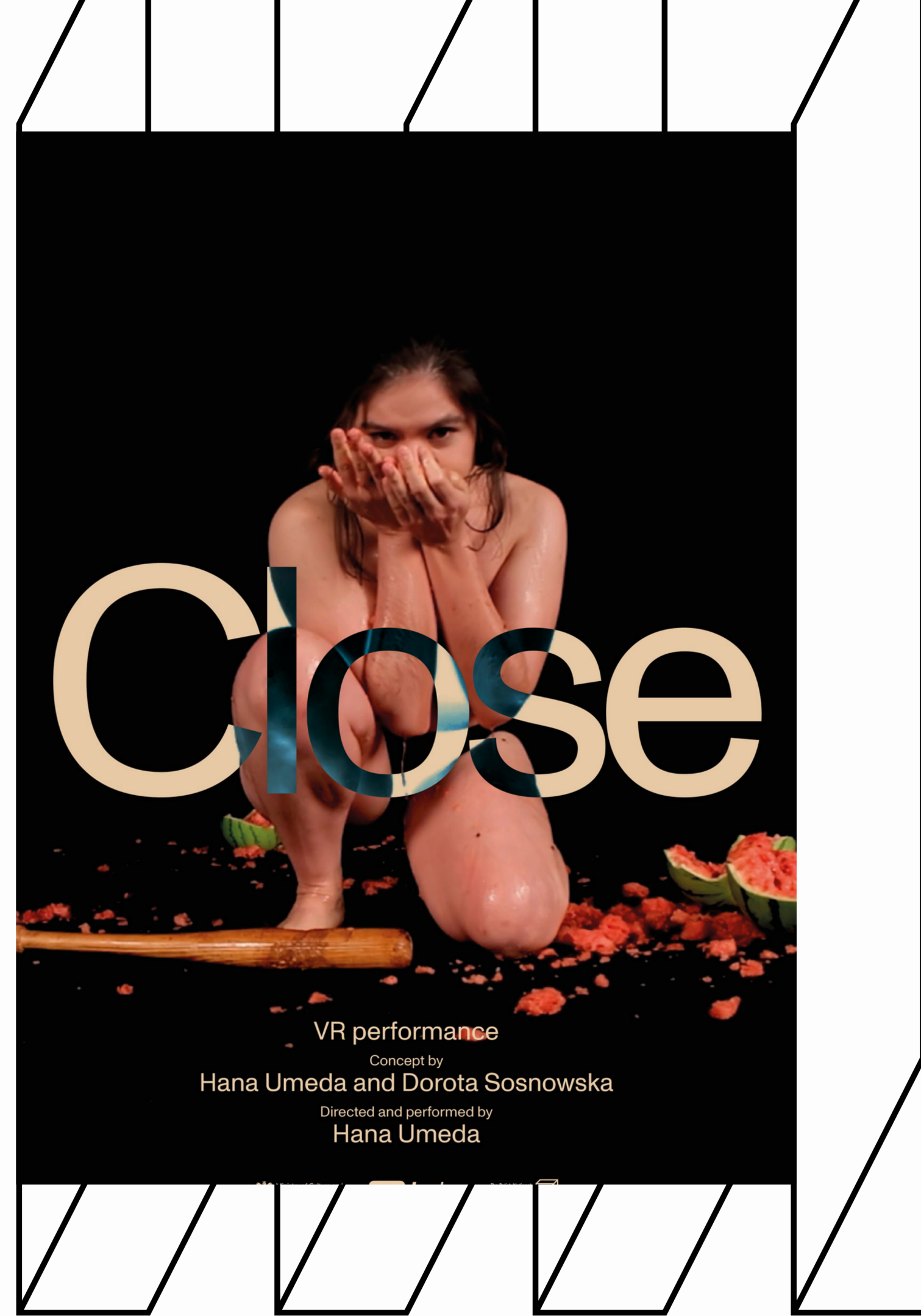
# CLOSE

DIR. HANA UMEDA & DOROTA SOSNOWSKA

Cinematic VR interactive experience, Interactive audio, gesture tracking  
(360 3D, ambisonic)

Length: 18 min.

Tech: Oculus Quest 2 or Oculus Quest Pro with handtracking on



# Close

VR performance

Concept by

Hana Umeda and Dorota Sosnowska

Directed and performed by

Hana Umeda

# CLOSE

“Close” is an attempt to confront the ambiguous position of contemporary traditional Japanese jirutamai dance. The Japanese dancer functions in the West as a visual object, deprived of subjectivity, closed in orientalising categories determined not only by the male gaze, but also by the White gaze. By creating the effect of intimate closeness and by giving the dancer/heroine a voice through which an intimate confession and the trauma of whole generations of women hidden in the dance can be expressed directly, Hana Umeda tries to regain agency and subjectivity both for herself and for the whole multigenerational community of jirutamai dancers. The silent confession that is jirutamai dance is both a means of coping with trauma and a gag placed over the mouth; a means of self-expression and repression by a patriarchal society.



## creators

Director: Hana Umeda

Executive Producers: Marcin Marczyk Udsysey Creative Technologies

Creative Producer: Krzysztof Pijarski & Katarzyna Boratyn – Interactive Narratives Studio vnLab

## spatial requirements

Isolated space, 2x2 meters, seat cushion



# CONTROL NEGATIVE

DIR. MONIKA MASŁOŃ

Interactive VR narrative experience

Length: 25 min

Tech: Oculus Quest 2 (standalone)

## CONTROL NEGATIVE

*Monika Masłoń*

FUNDACJA  
witrqns

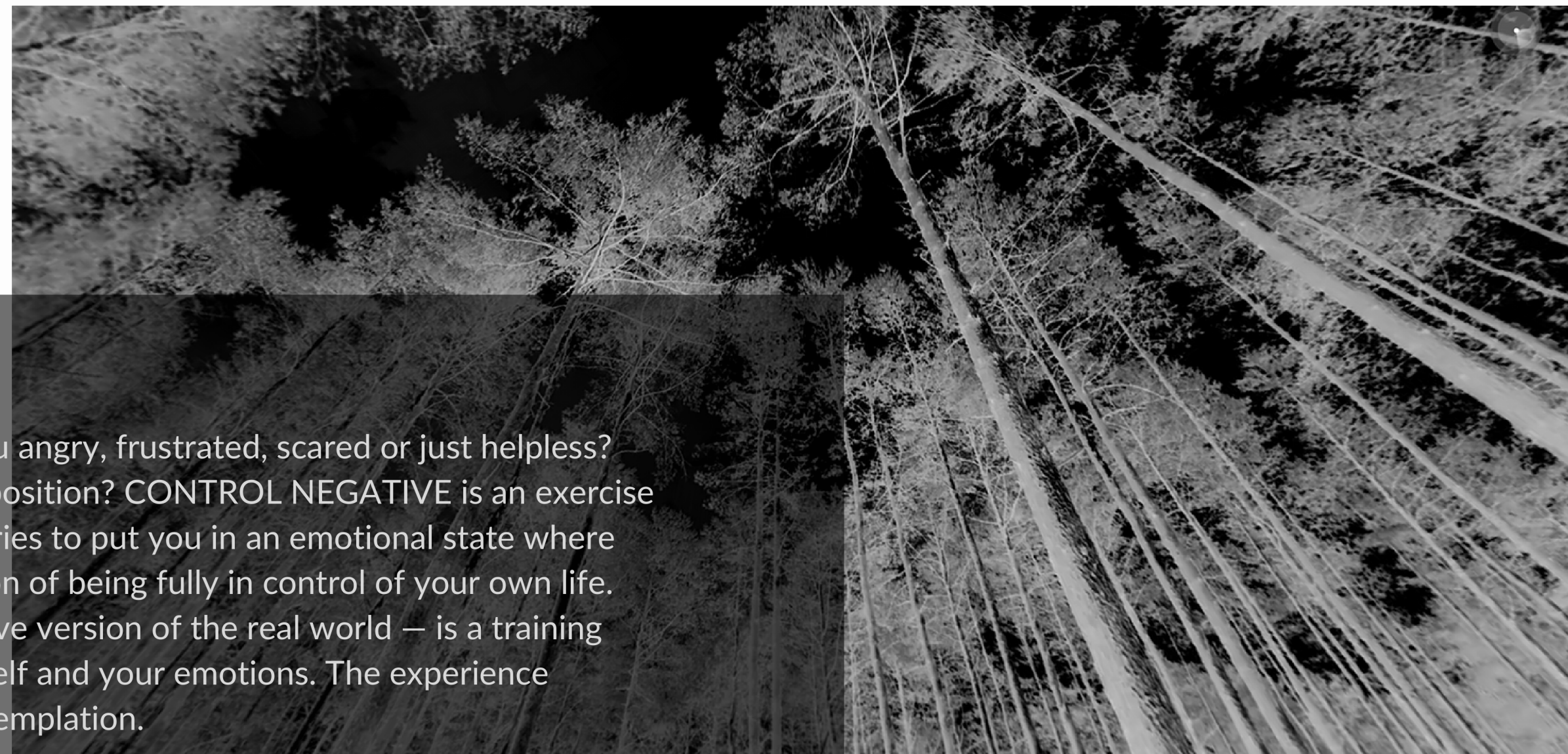
Lodz  
Film  
School

VN Lab  
Visual  
Narrative  
Laboratory

Ministry of Science  
and Higher Education  
Republic of Poland

# CONTROL NEGATIVE

What does it feel like to lose control? Are you angry, frustrated, scared or just helpless? How long can you stay in this uncomfortable position? CONTROL NEGATIVE is an exercise in loss. Using VR, the author Monika Mastoń tries to put you in an emotional state where you will start questioning the illusory conviction of being fully in control of your own life. The unreal world of the experience — a negative version of the real world — is a training space where you can better understand yourself and your emotions. The experience gradually moves from physical activity to contemplation.



## creators

Directors: Monika Mastoń, Rafał Kotas

Executive Producers: Tomasz Filiks - Kijora Film Sp. z o. o., Agnieszka Sural - Fundacja Witryna

Creative Producers: Pola Borkiewicz & Jacek Nagłowski - VR/AR Studio vnLab

## spatial requirements

The project consists of two elements:  
a VR experience and an installation

in the form of a house - a steel structure with dimensions: base 4.08x4.08m, height 3.4m.



# DEAD CITY

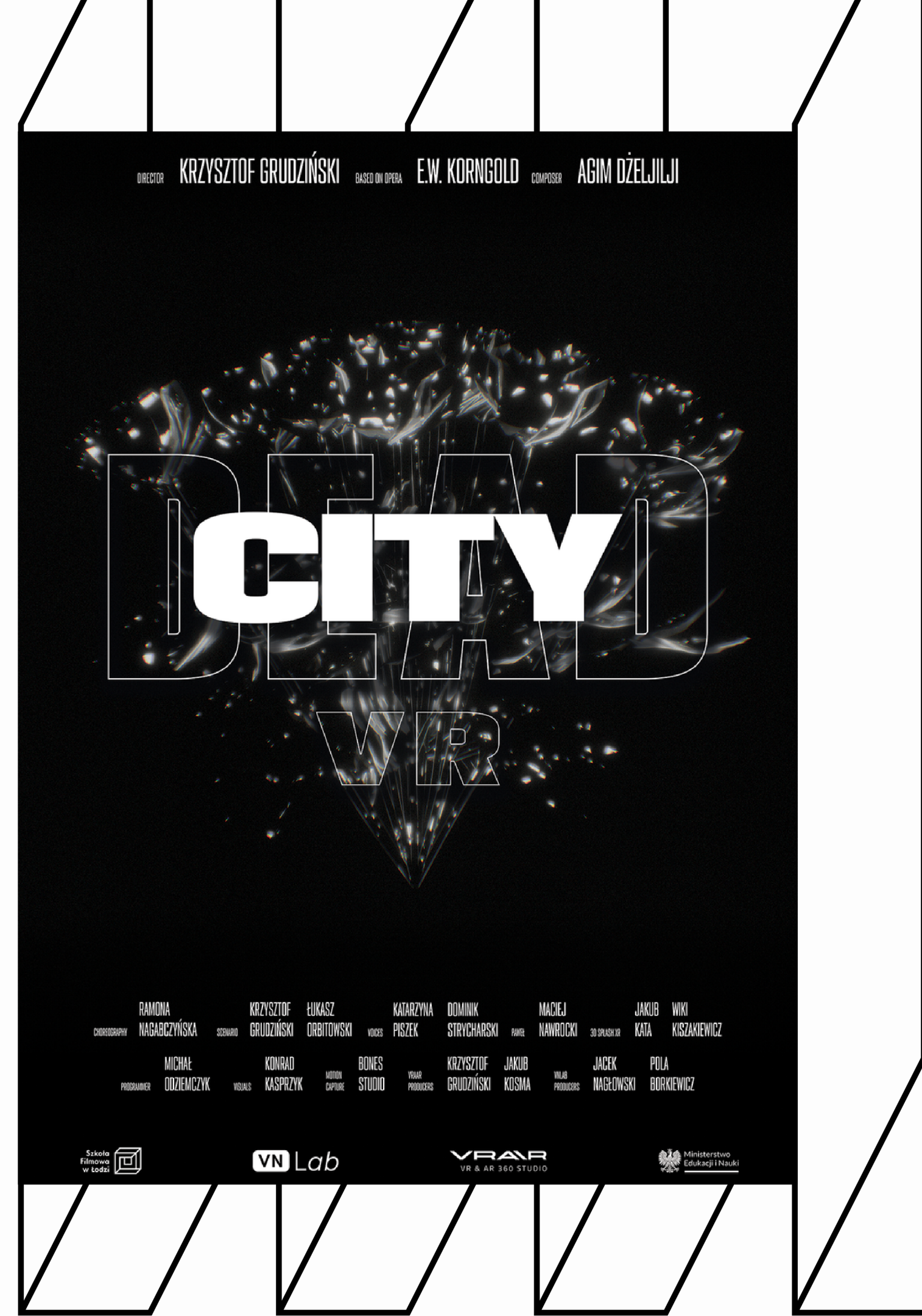
DIR. KRZYSZTOF GRUDZIŃSKI

Interactive VR narrative experience

Length: 45 min

Tech: Tethered VR Headset + PC

(Oculus Rift S or HTC Vive or HP Reverb or Oculus Quest + link)

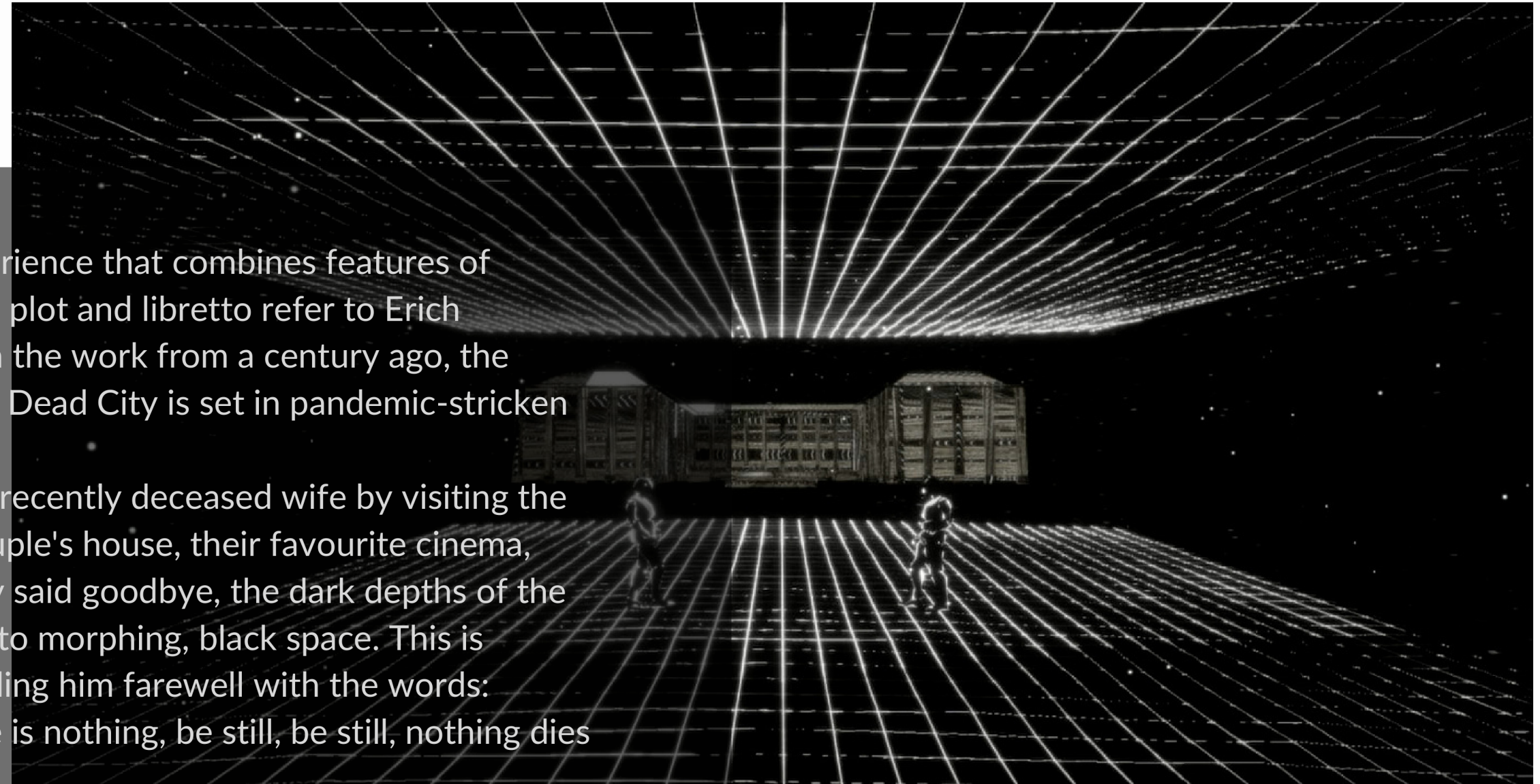




# DEAD CITY

“Dead City” is a VR-based, interactive, operatic experience that combines features of cinematic narrative, game mechanics and opera. The plot and libretto refer to Erich Wolfgang Korngold's 1920 work of the same title. In the work from a century ago, the action took place in Bruges, while the contemporary Dead City is set in pandemic-stricken Warsaw. Empty, depressing and nostalgic.

Paul, the main character, tries to say goodbye to his recently deceased wife by visiting the places most important for their love. We see the couple's house, their favourite cinema, bars and parks. Finally, we visit the place where they said goodbye, the dark depths of the Vistula river, where Paul dissolves and transforms into morphing, black space. This is accompanied by the voice of his beloved Maria, bidding him farewell with the words: “Everything is a memory, nothing dies because there is nothing, be still, be still, nothing dies because there is nothing and everything is”.



## creators

Director: Krzysztof Grudziński

Producers: Krzysztof Grudziński, Jakub Kosma - VRAAR

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

3x3 m. Seven interconnected monitors arranged as a spatial installation/sculpture



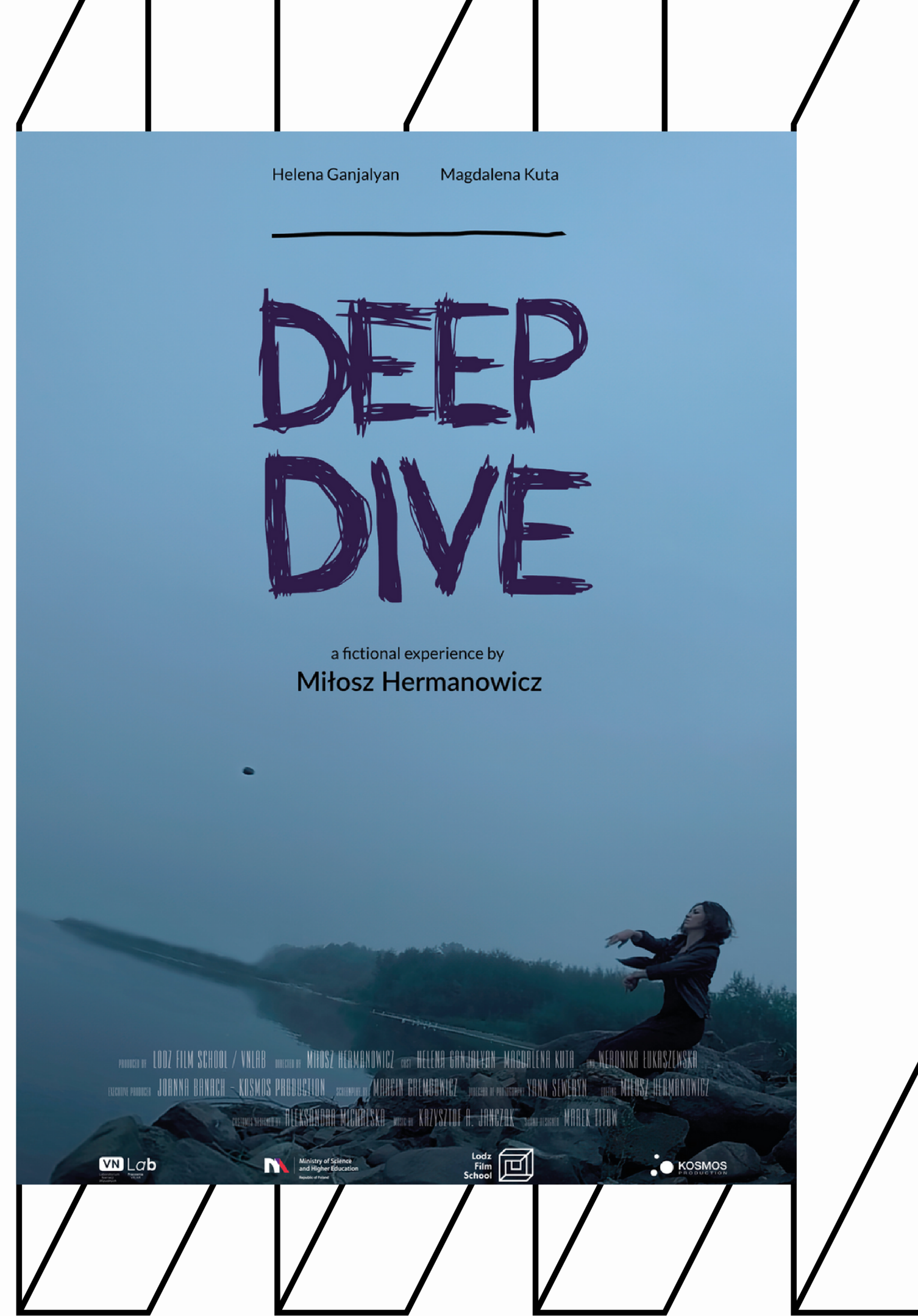
# DEEP DIVE

DIR. MIŁOSZ HERMANOWICZ

Cinematic VR narrative experience

Length: 17 min

Tech: any VR headset



Helena Ganjalyan    Magdalena Kuta

# DEEP DIVE

a fictional experience by  
**Miłosz Hermanowicz**

PRODUCED BY LODZ FILM SCHOOL / VNLAB    DIRECTED BY MIŁOSZ HERMANOWICZ    CAST: HELENA GANJALYAN - MAGDALENA KUTA    WERONIKA LUKASZEWSKA  
EXECUTIVE PRODUCERS: JOANNA BANACH - KOSMOS PRODUCTION    SCREENPLAY BY: MARCIN GAJEKOWICZ    PRODUCED BY PHOTOGRAPH: YANN SEVEYEN    EDITOR: MIŁOSZ HERMANOWICZ  
COSTUME DESIGNER: ALEKSANDRA WIDZIŃSKA    MUSIC BY: KRYSTOF A. JANKO    EXECUTIVE PRODUCERS: WŁODZIMIERZ TITOW

VN Lab

Ministry of Science and Higher Education

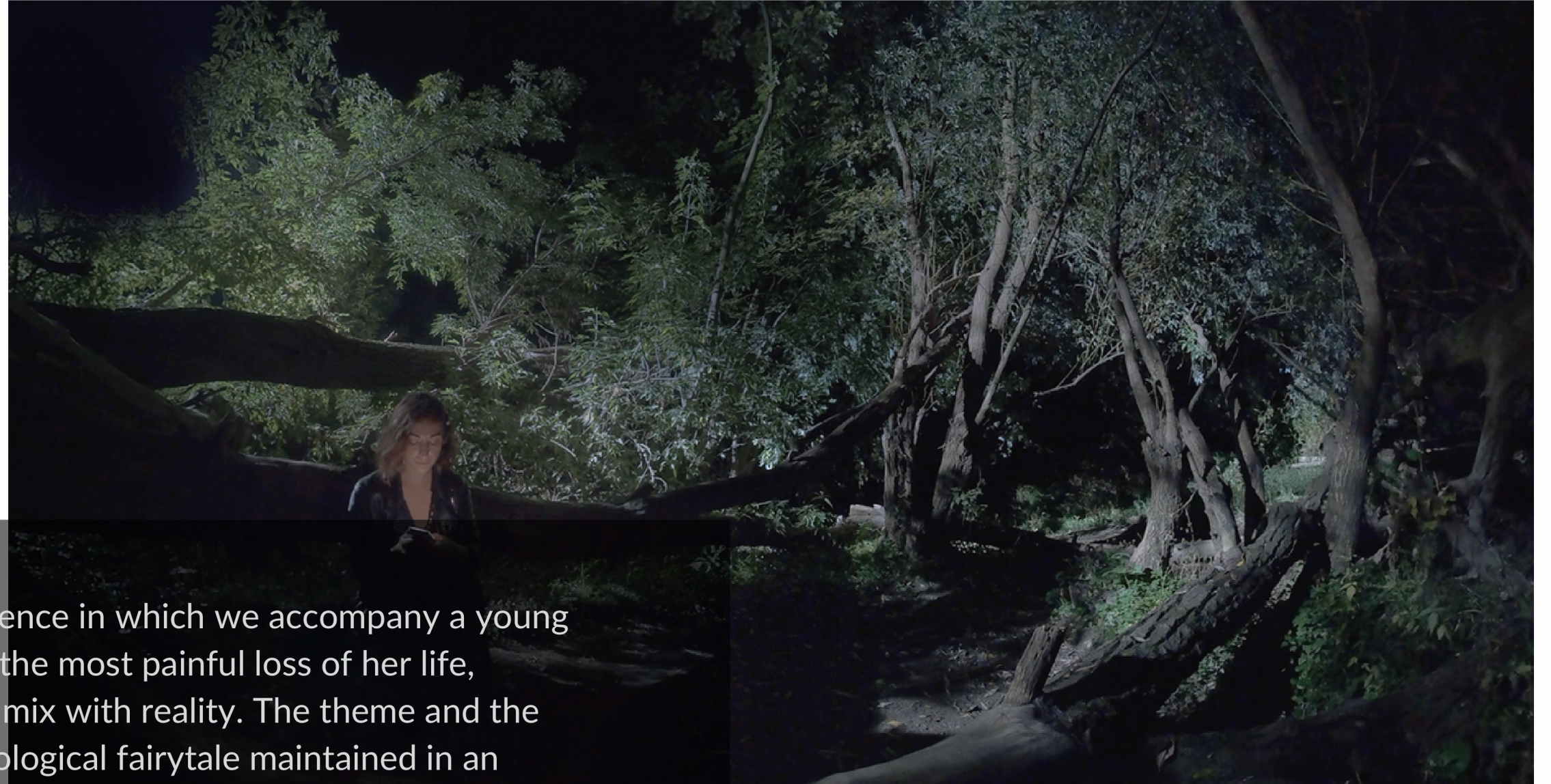
Lodz Film School

KOSMOS PRODUCTION



# DEEP DIVE

“Deep Dive” is an intimate virtual reality fiction experience in which we accompany a young woman in the grieving process. The protagonist faces the most painful loss of her life, wandering on a wild riverbank where fears and hopes mix with reality. The theme and the way the story is told create the experience of a psychological fairytale maintained in an atmosphere of magical realism.



## creators

Director: Miłosz Hermanowicz

Producer: Joanna Banach - Kosmos Production

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

Swivel chair, 1,5 x 1,5 m



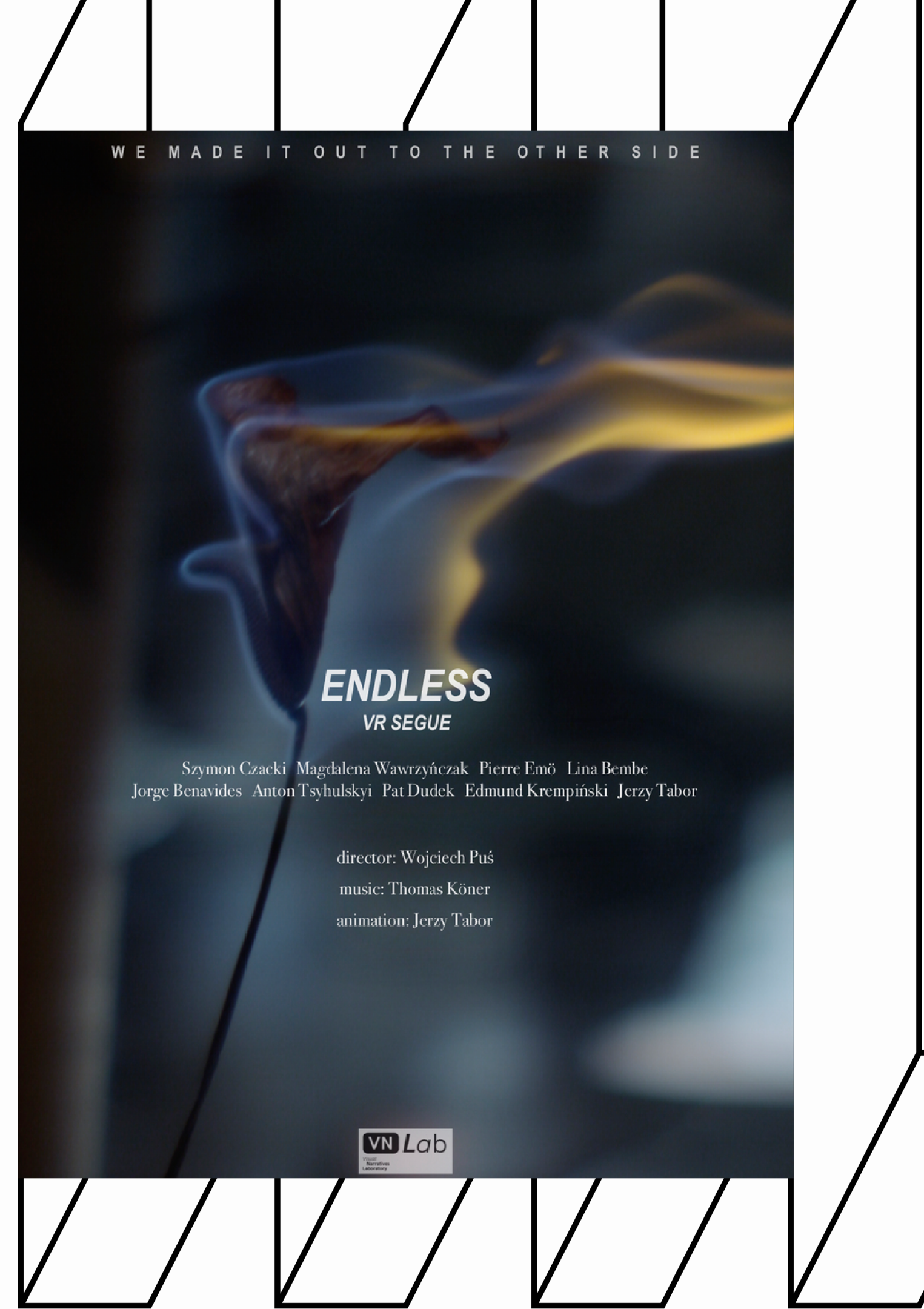
# ENDLESS VR SEGUE

DIR. WOJCIECH PUŚ

Cinematic VR experience (360 3D, ambisonic)

Length: 16 min.

Tech: any kind of VR headset



WE MADE IT OUT TO THE OTHER SIDE

## ENDLESS VR SEGUE

Szymon Czacki Magdalena Wawrzyńczak Pierre Emö Lina Bembe  
Jorge Benavides Anton Tsyhulskyi Pat Dudek Edmund Krempniński Jerzy Tabor

director: Wojciech Puś

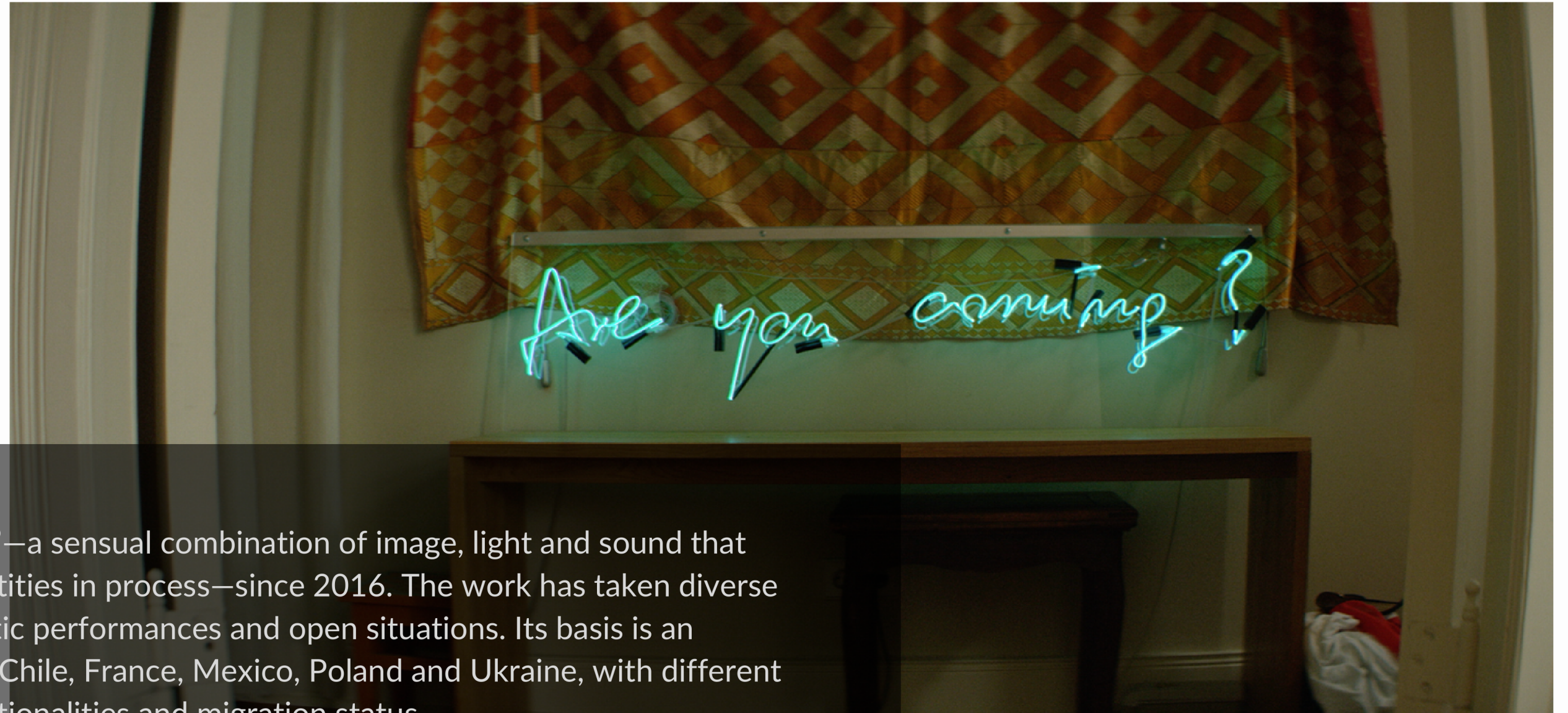
music: Thomas Köner

animation: Jerzy Tabor

**VN Lab**  
Virtual Narrative  
Laboratory



# ENDLESS



Wojciech Puś has been making “Endless”—a sensual combination of image, light and sound that creates a poetic essay-dream about identities in process—since 2016. The work has taken diverse forms—from cinematic fiction to cinematic performances and open situations. Its basis is an informal community of performers from Chile, France, Mexico, Poland and Ukraine, with different social backgrounds, gender identities, nationalities and migration status.

## creators

Director: Wojciech Puś

Creative Producers: Katarzyna Boratyn & Krzysztof Pijarski – Interactive Narratives Studio vnLab

## spatial requirements

Swivel chair, 1,5 x 1,5 m



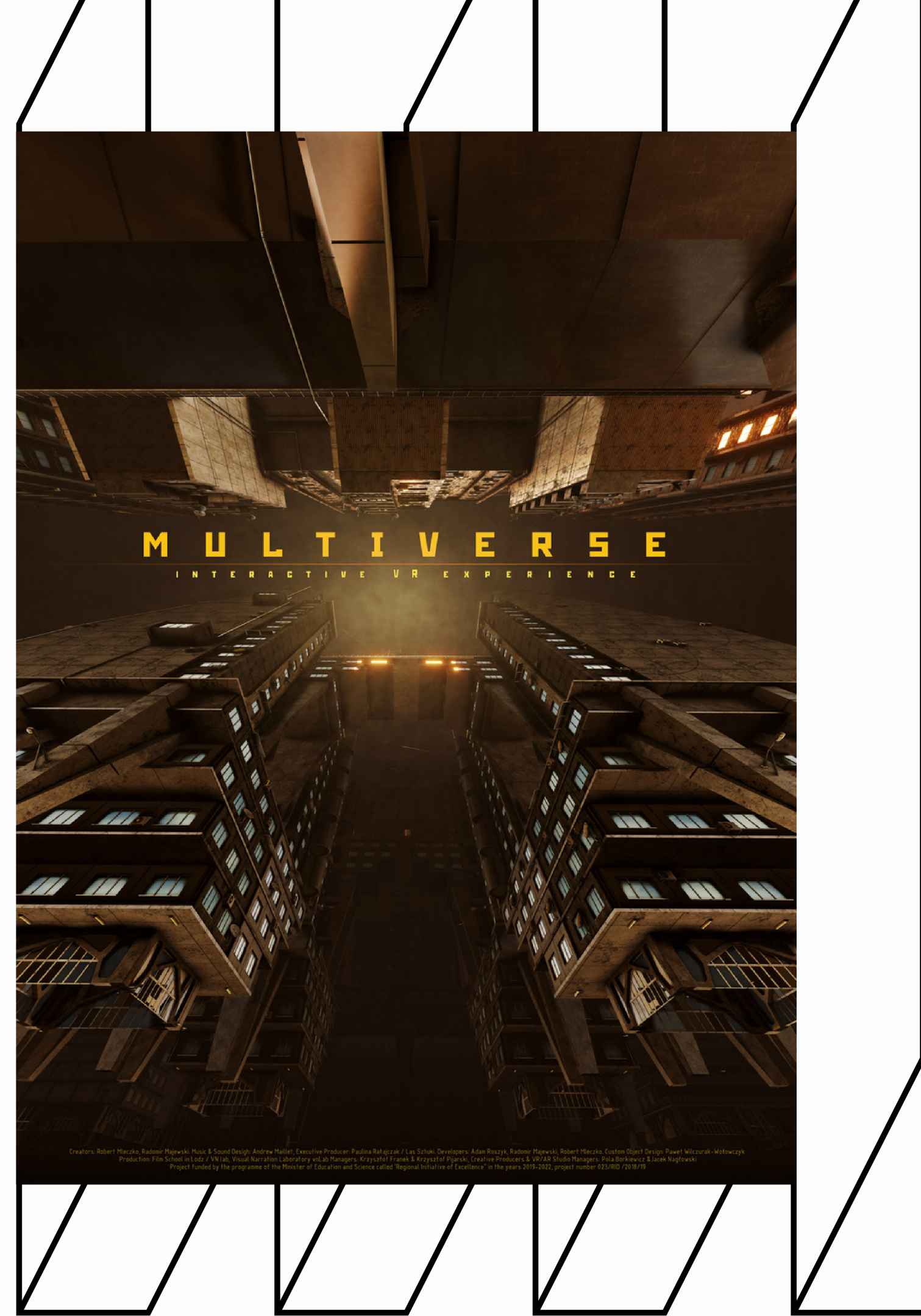
# MULTIVERSE

DIR. ROBERT MLECZKO & RADOMIR MAJEWSKI

Interactive VR spatial experience

Length: 45 min

Tech: Oculus Quest 2 + link (or AirLink) + PC



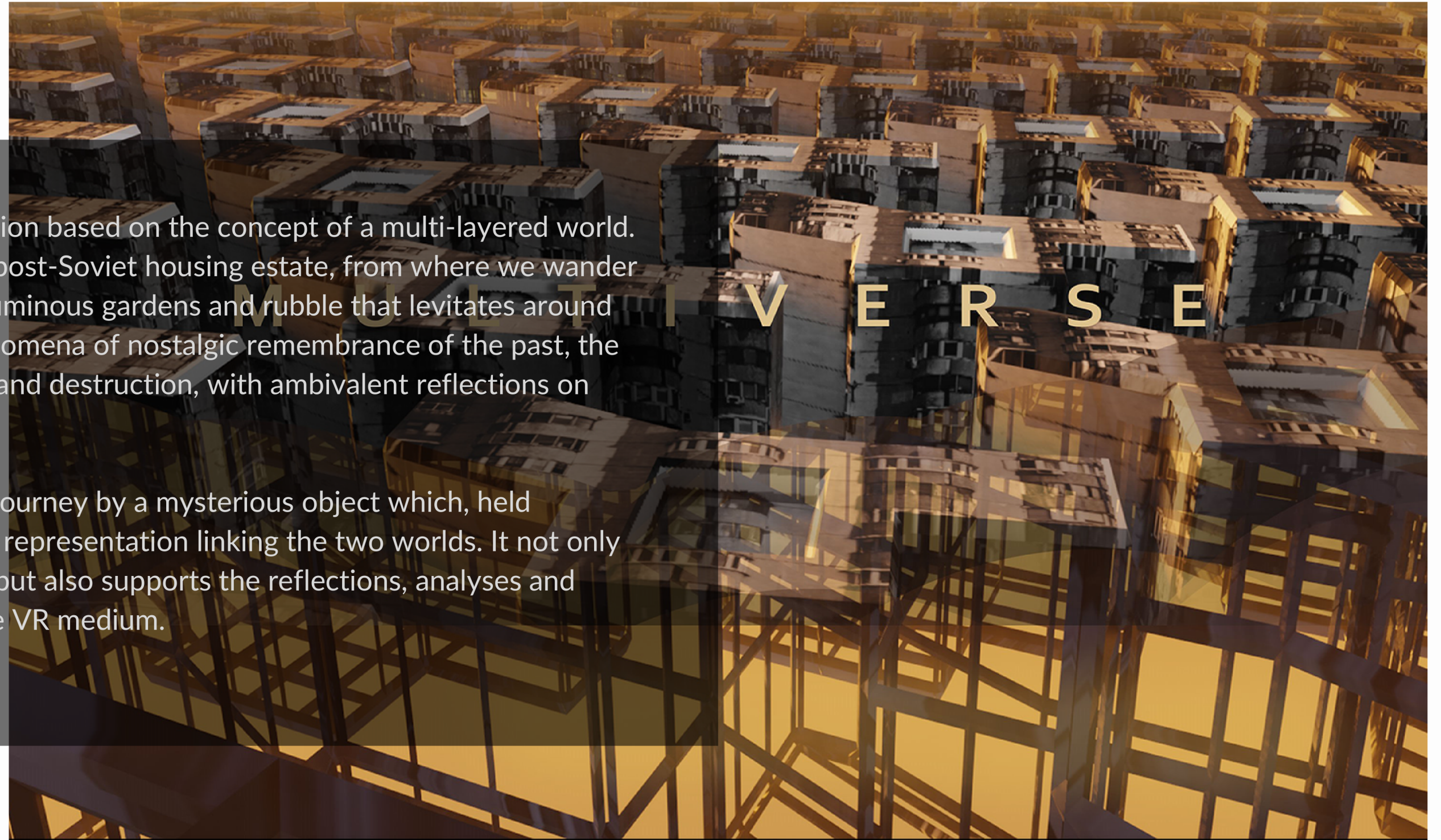
Creators: Robert Mleczo, Radomir Majewski, Music & Sound Design: Andrew Haillet, Executive Producer: Paulina Balogun / Leo Szlach, Developers: Adam Roszyk, Radomir Majewski, Robert Mleczo, Custom Object Design: Pawel Wiczaruk - Motowczyk  
Production: Film School and Lab, 278 Lab, Visual Narratives, Laboratory and Lab Managers: Krzysztof Frank & Krzysztof Sporski, Creative Producers: S. 102 Lab, Studio Managers: Patryk Borkowski & Jacek Nuytowa  
Project funded by the programme of the Minister of Education and Science called "Regional Initiative of Excellence" in the years 2019-2022, project number 401/190 / 2019/19



# MULTIVERSE

“Multiverse” is an interactive VR installation based on the concept of a multi-layered world. The experience begins in the space of a post-Soviet housing estate, from where we wander through dark crystalline corridors, vast luminous gardens and rubble that levitates around us. The thematic layer refers to the phenomena of nostalgic remembrance of the past, the unfettered joy of childhood imagination and destruction, with ambivalent reflections on human nature prone to destruction.

We are accompanied on our meditative journey by a mysterious object which, held physically in our hands, also has a virtual representation linking the two worlds. It not only tells us the stories of the spaces visited, but also supports the reflections, analyses and perceptual experiments of the immersive VR medium.



## creators

Directors: Robert Mleczko, Radomir Majewski  
Producer: Paulina Ratajczak - Fundacja Las Sztuki  
Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

4 x 4 m.  
A mobile set to display the experience, consisting of a dedicated steel plate, lighting, and the object-controller designed to lock Oculus Quest 2 controllers.



# NIGHTSSS

DIR. WERONIKA LEWANDOWSKA  
& SANDRA FRYDRYSIAK

Interactive VR narrative experience

Length: 7 min

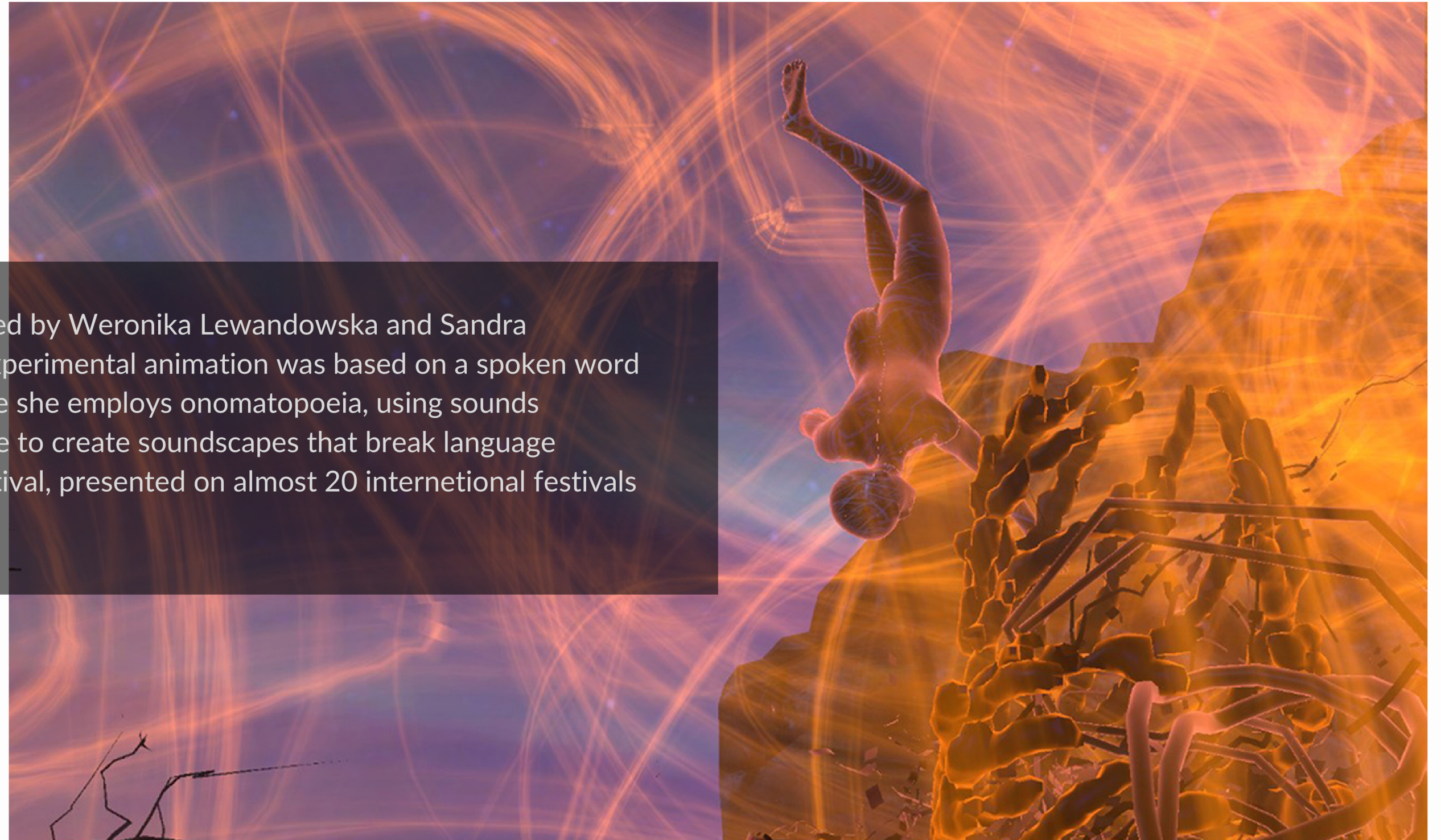
Tech: Oculus Quest 2 + Router + AirLink + PC





# NIGHTSSS

„Nightsss” is a virtual erotic poem directed by Weronika Lewandowska and Sandra Frydrysiak. The script of the 7-minute experimental animation was based on a spoken word poem by Weronika Lewandowska, where she employs onomatopoeia, using sounds characteristics for for the Polish language to create soundscapes that break language barriers. Premiered at the Sundance Festival, presented on almost 20 international festivals and events.



## creators

Director: Sandra Frydrysiak & Weronika Lewandowska

Producer: Weronika Lewandowska

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

Experience-dependent dynamic lighting,  
paper-cut birds,  
steelframe 4 x 4 x 3 m.



# PILOT 9/11

DIR. NORMAN LETO

Interactive VR narrative experience

Length: 20 min

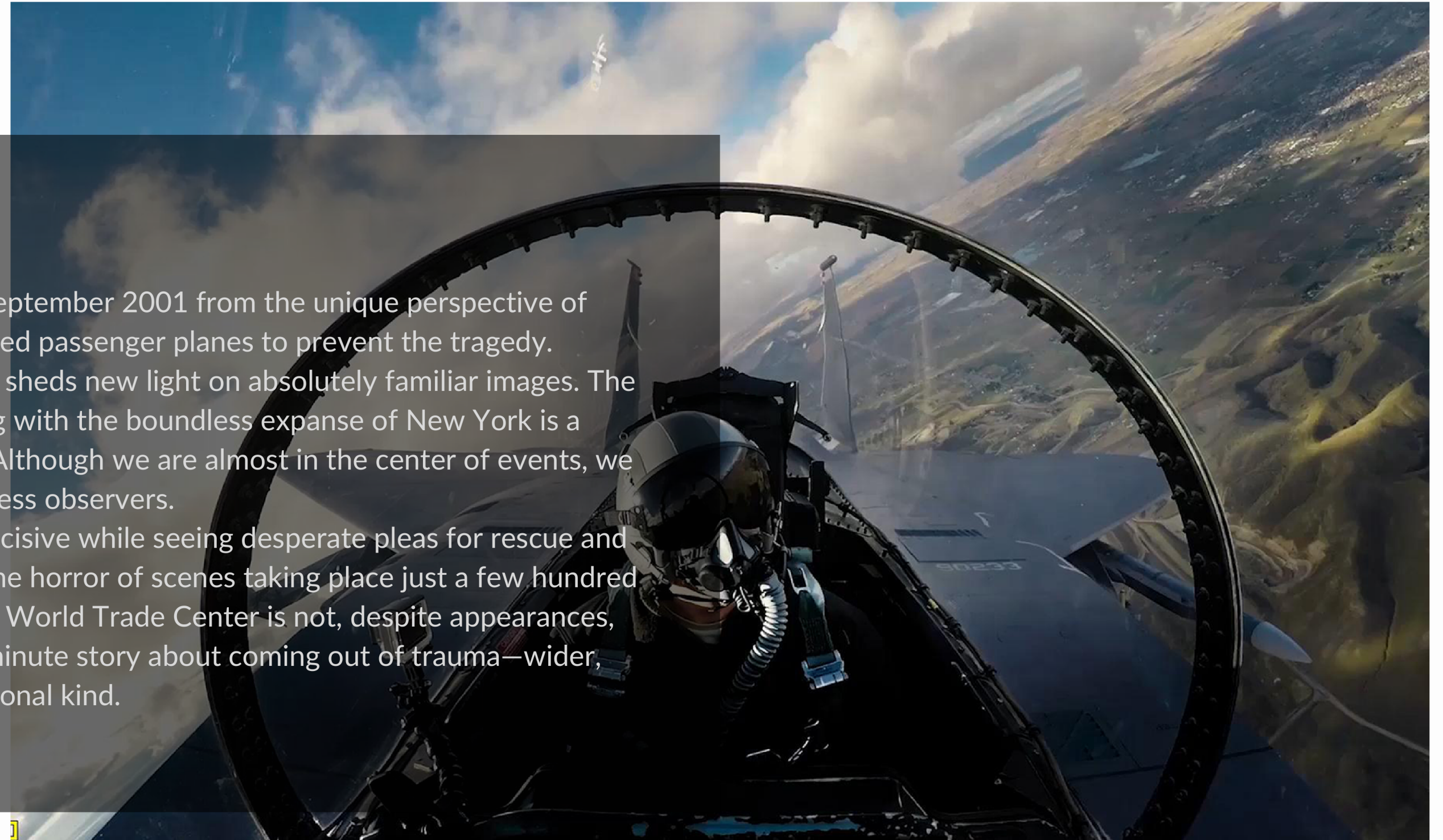
Tech: tethered VR headset + PC





# PILOT 9/11

“Pilot 9/11” presents the events of 11 September 2001 from the unique perspective of military aviators who followed the hijacked passenger planes to prevent the tragedy. The assessment from their point of view sheds new light on absolutely familiar images. The cramped cockpit of the plane contrasting with the boundless expanse of New York is a perfect environment for VR recreation. Although we are almost in the center of events, we remain locked in the cockpit, like powerless observers. How do you remain fully focused and decisive while seeing desperate pleas for rescue and watching—without being able to help—the horror of scenes taking place just a few hundred meters away? Yet what happened at the World Trade Center is not, despite appearances, the main focus. Pilot 9/11 is a twenty- minute story about coming out of trauma—wider, national trauma, and the subjective, personal kind.



## creators

Director: Norman Leto

Producer: Przemysław Wierzbicki - BBI Media

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

2 x 2 m  
Swivel chair



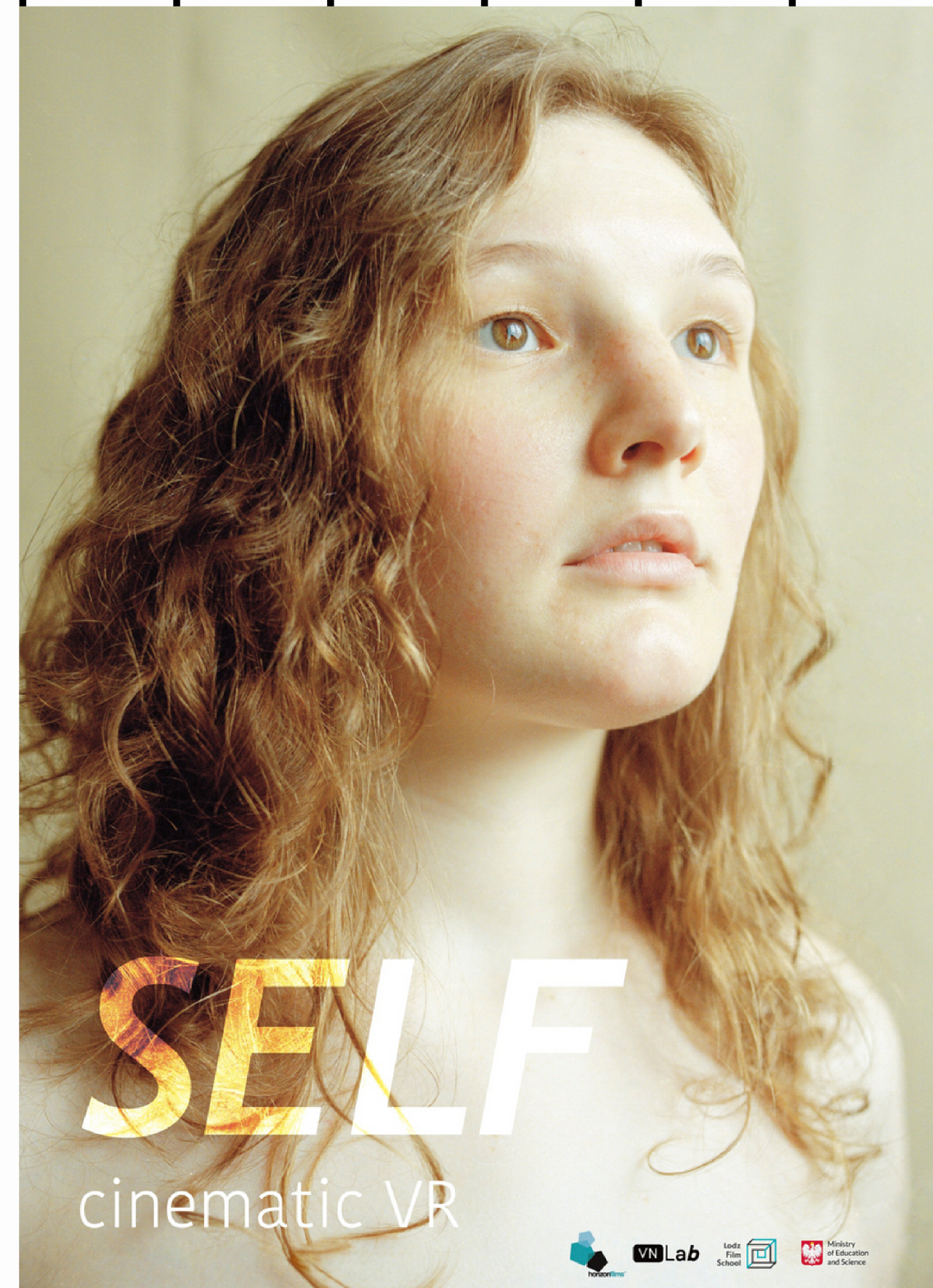
# SELF

DIR. PATRYK JORDANOWICZ & TADEUSZ CHUDY

Cinematic VR experience (360 3D, ambisonic)

Length: 16 min.

Tech: any kind of VR headset

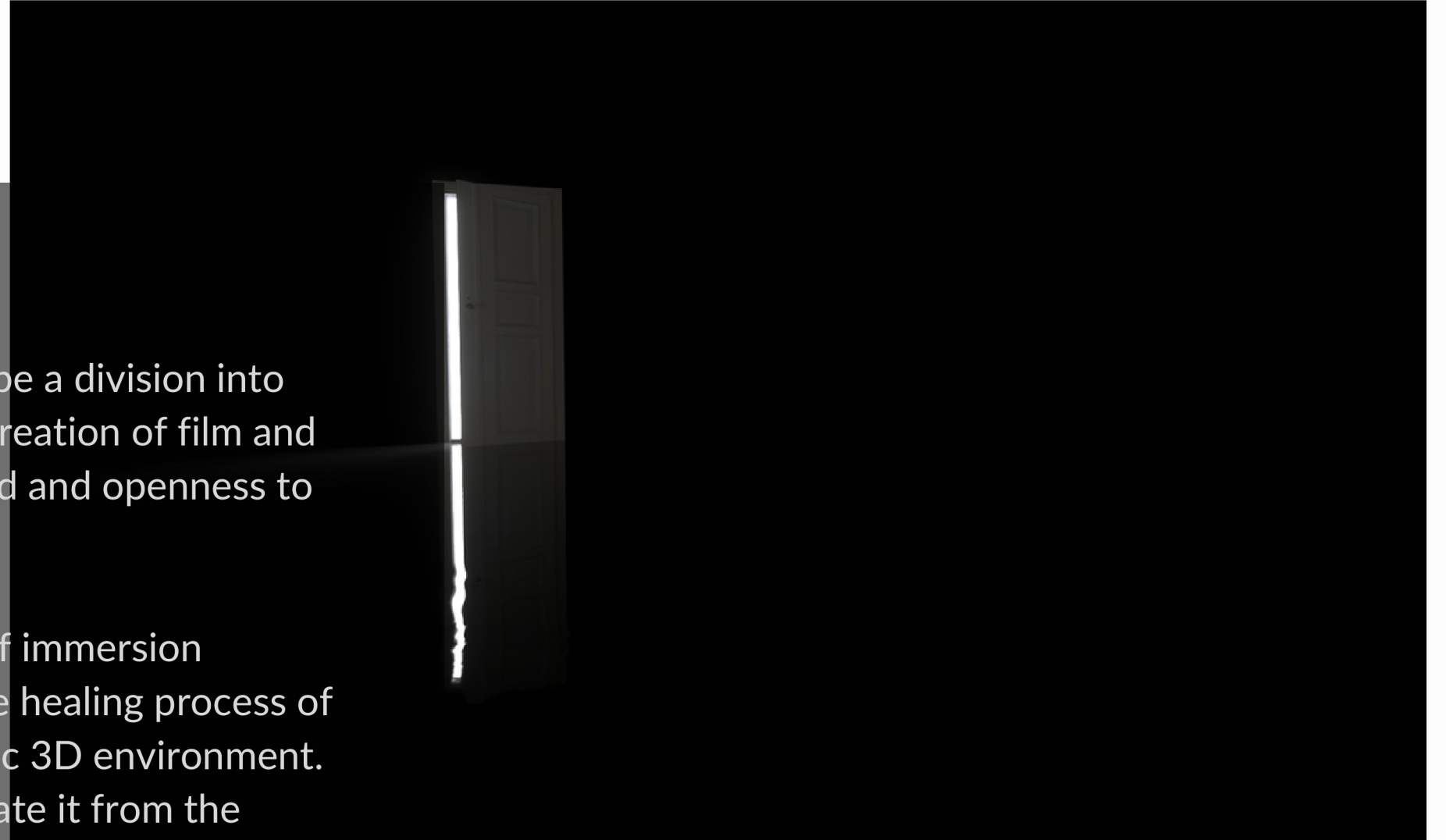




# SELF

How does a mentally ill feel? How does he perceive the world? Or maybe a division into people healthy and mentally ill doesn't exist at all? For the makers the creation of film and photographic image has been accompanied by an attempt to understand and openness to the world of mental issues for years.

"Self", by definition, will be strong and sunk for the viewer in memory of immersion experience. Presented stories are memories from different stages of the healing process of former patients, and their real-life silhouettes will be set in a minimalistic 3D environment. The project addresses an extremely delicate topic, which is why we create it from the beginning with the participation of people dealing with mental health on a daily basis.



## creators

Directors: Patryk Jordanowicz, Tadeusz Chudy

Producer: Patryk Jordanowicz

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

1,5 x 1,5 m  
swivel chair

# SIMPLE SONGS ABOUT DEATH

DIR. MARTA WIECZOREK & MACIEJ CHUCHRYTA

Interactive VR experience

Length: 15 min.

Tech: tethered VR headset + PC



VIRTUAL MEDITATION UPON THE END

## SIMPLE SONGS ABOUT DEATH

DIRECTED BY MACIEJ CZUCHRYTA / MARTA WIECZOREK  
PRODUCTION FILM SCHOOL IN ŁÓDŹ / VISUAL NARRATION LABORATORY VNLAB  
PRODUCERS KRZYSZTOF FRANEK, KRZYSZTOF PIJARSKI  
CREATIVE PRODUCERS POLA BORKIEWICZ, JACEK NAGŁOWSKI / PRACOWNIA VR/AR VNLAB  
EXECUTIVE PRODUCER PAWEŁ SZELĄG / SC PROJECTS  
PRODUCTION COLLABORATION NOGRAPHY

VISUAL ENVIRONMENT, 3D OBJECTS, POST-PRODUCTION  
MARTA WIECZOREK / MACIEJ CZUCHRYTA / PATRYCJA SUPERCZYŃSKA  
VR ENVIRONMENT PROGRAMMING PATRYCJA SUPERCZYŃSKA / MACIEJ CZUCHRYTA / KACPER BARTNIK  
VOCALIST MAŁGORZATA BELA  
MUSIC PYOTR RADZIO  
SURROUND SOUND ADAM WOJTAŚ  
DOCUMENTATION MARTYNA MIESZKO  
VISUAL IDENTITY / PROMOTIONAL MATERIALS ALEKSANDRA OLDAK

SONG LYRICS „PRZYPLYW” WŁADYSŁAW BRONEWSKI

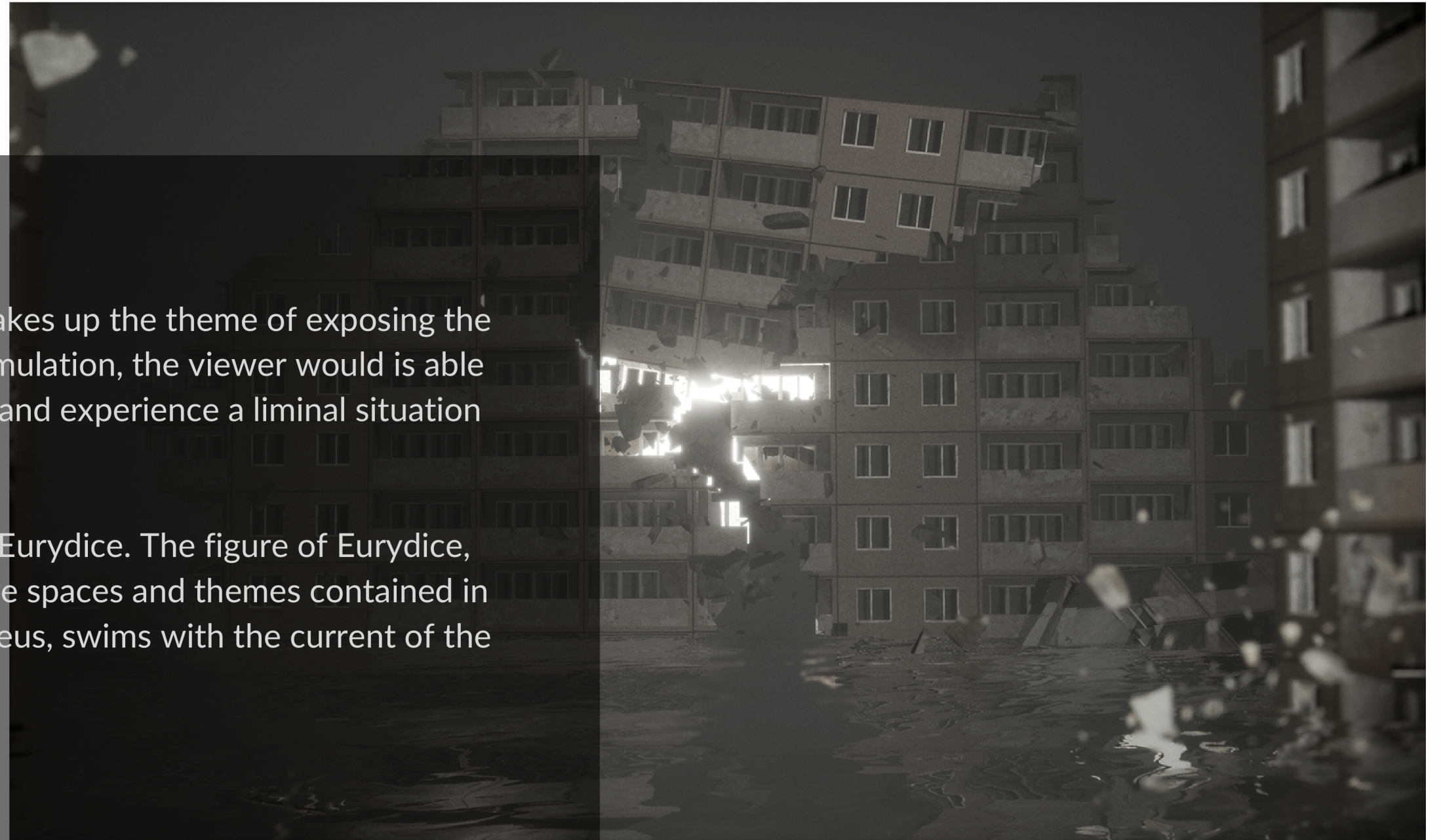




# SELF

SSAD VR has an artistic and research character which takes up the theme of exposing the dead whole in a virtual environment. Using proposed simulation, the viewer would be able to overcome his or her fear of confronting a dead body and experience a liminal situation within a laboratory process in a safe environment.

The experience is inspired by the myth of Orpheus and Eurydice. The figure of Eurydice, with her singing, leads the viewer through the successive spaces and themes contained in the experience. Its recipient, like the mythological Orpheus, swims with the current of the Vistula River traversing the land of the dead.



## creators

Directors: Marta Wieczorek, Maciej Czurychta

Producer: Paweł Szelaąg, SCProjects Sp. z o.o.

Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

3 x 3 m

wooden elements emulating ice floe

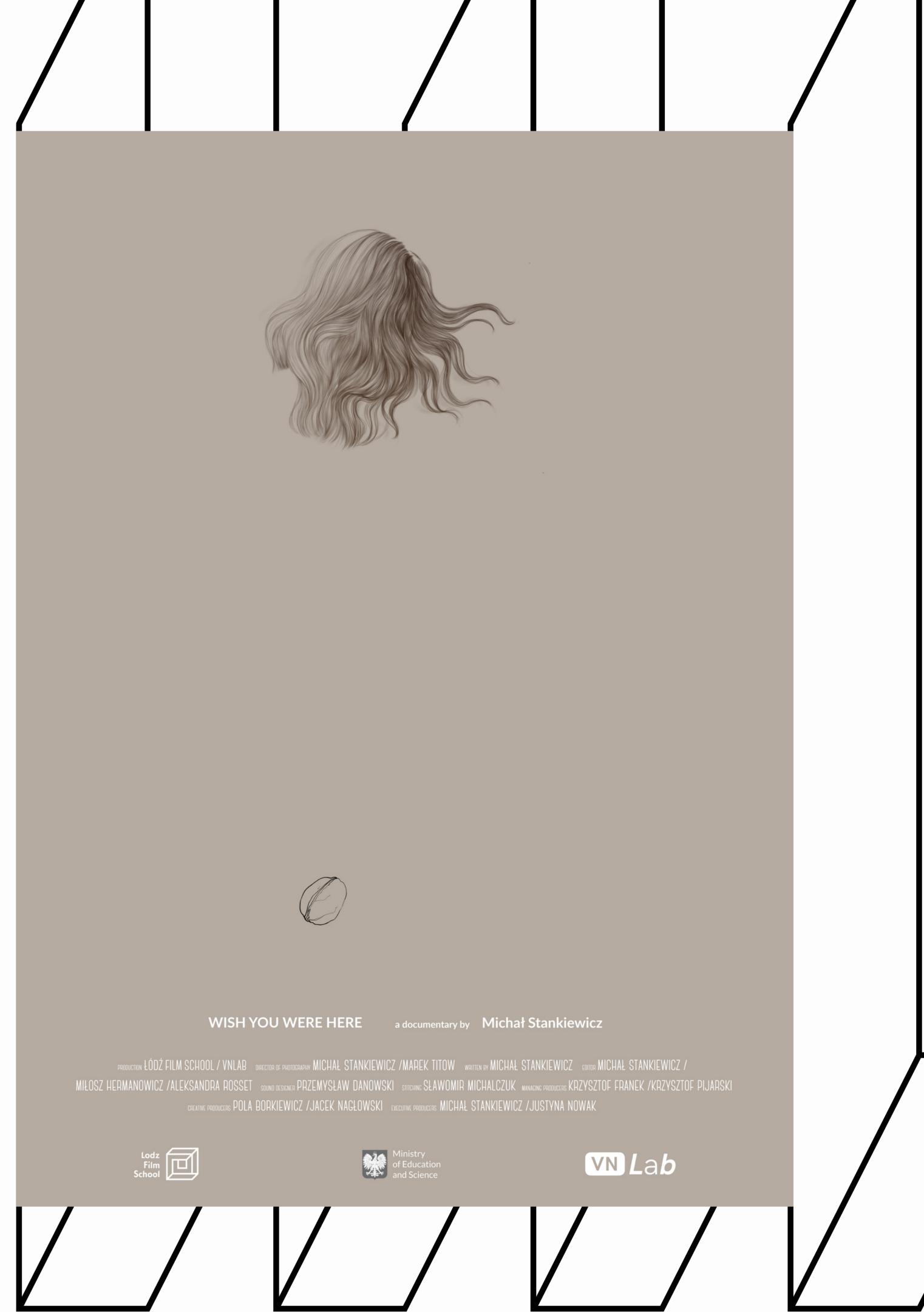
# WISH YOU WERE HERE

DIR. MICHAŁ STANKIEWICZ

Cinematic VR experience (360 3D, ambisonic)

Length: 24 min.

Tech: any kind of VR headset



WISH YOU WERE HERE a documentary by Michał Stankiewicz

PRODUCTION ŁÓDŹ FILM SCHOOL / VNLAB DIRECTOR OF PHOTOGRAPHY MICHAŁ STANKIEWICZ / MAREK TITOW WRITTEN BY MICHAŁ STANKIEWICZ EDITOR MICHAŁ STANKIEWICZ /  
MIŁOŚZ HERMANOWICZ / ALEKSANDRA ROSSET SOUND DESIGNER PRZEMYSŁAW DANOWSKI EXECUTIVE PRODUCERS SŁAWOMIR MICHALCZUK MANAGING PRODUCERS KRZYSZTOF FRANEK / KRZYSZTOF PIJARSKI  
CREATIVE PRODUCERS POLA BORKIEWICZ / JACEK NAGŁOWSKI EXECUTIVE PRODUCERS MICHAŁ STANKIEWICZ / JUSTYNA NOWAK

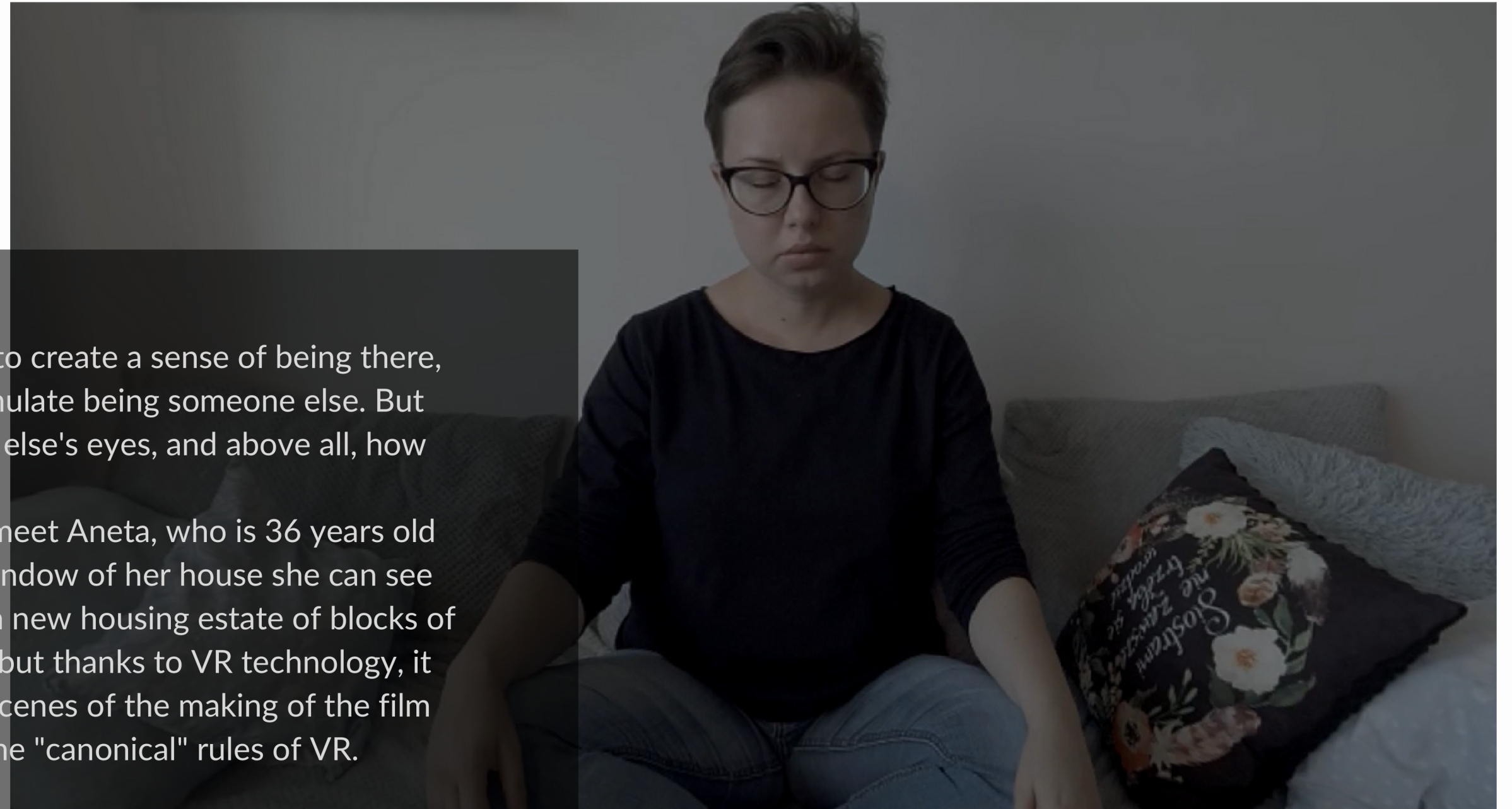




# WISH YOU WERE HERE

VR offers the promise of being inside, striving to create a sense of being there, the ability to enter someone's life and even simulate being someone else. But how much can we really see through someone else's eyes, and above all, how much are we really willing to see and feel?

In the "Wish You Were Here" experience, we meet Aneta, who is 36 years old and diagnosed with breast cancer. From the window of her house she can see a walnut orchard, which is slowly turning into a new housing estate of blocks of flats. The experience is a classic documentary, but thanks to VR technology, it expands the frame so that we see behind the scenes of the making of the film becoming an anti-documentary and breaking the "canonical" rules of VR.



## creators

Director: Michał Stankiewicz

Producers: Przemysław Wierzbicki - BBI Media, UNI-SOLO Studio

Creative Producers: Pola Borkiewicz & Jacek Nagłowski - VR/AR Studio vnLab

## spatial requirements

1,5 x 1,5 m  
swivel chair

# CAVE

DIR. JOWITA GUJA & ADAM ŻĄDŁO

Interactive VR spatial experience

Length: 45 min

Tech: Oculus Quest 2 + link (or AirLink) + PC

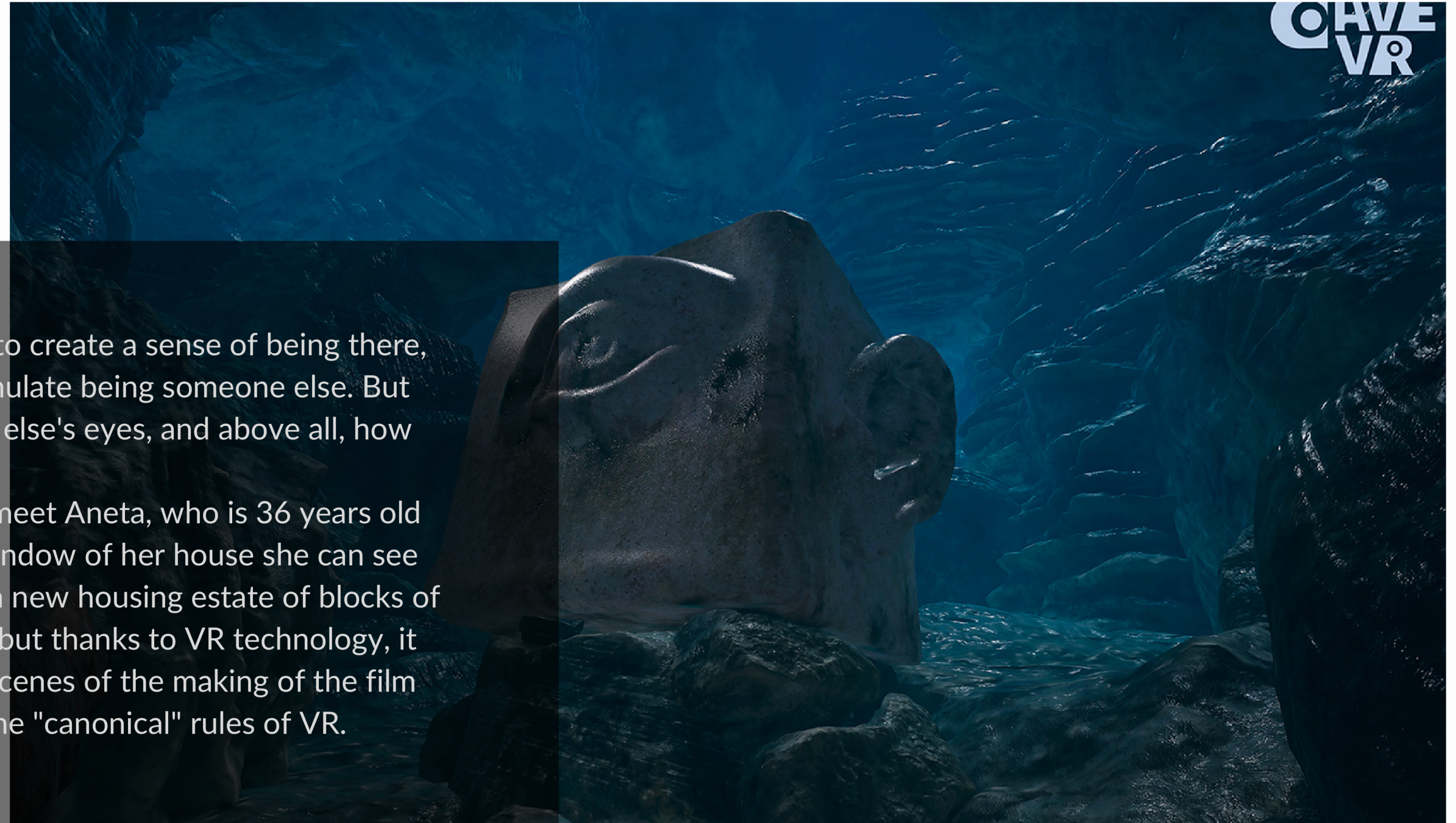




# CAVE

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## creators

Director: Jowita Guja & Adam Źądło  
Producer: Jowita Guja, Fundacja Instytut Aurea Libertas  
Creative Producers: Pola Borkiewicz & Jacek Nagłowski – VR/AR Studio vnLab

## spatial requirements

2 x 2 m.