

ILLUSORR Research

SOCIAL VR PLATFORM

ILLUSORR is building a social VR platform with all functionalities and accessible via all devices.

Brands and users can buy/rent/lease retail spaces, galleries, showrooms, auditoriums, screening rooms, educational spaces, game hubs, clubs, offices, and other spaces.

The platform will include a 3D NFT marketplace.

The platform will use a native token (ILLU Token).

B2B & B2C

Offering both B2B and B2C services, which is a unique business model in the tech / design industry.

This is a very rare business model as most tech companies (ie social media companies) begin receiving funds from investors for many years before launching while working on their MVP, Alpha, and Beta, and for many years after launching before generating revenue (ie through ads/sponsorship), that could take 4-7 years. ILLUSORR is unique because it can generate revenue, through its products and services, while prototyping.

This gives ILLUSORR an advantage through experience of both sides/perspectives.

ILLUSORR can offer B2B clients an audience through its B2C customer base, and can offer users/ customers services and products from big brands and influencer.

DESIGN LANGUAGE (Architectural components)

ILLUSORR Is the first and leading design-oriented metaverse company and use their expertise in architecture to redefine virtual reality design. Architects are experts in organizing social functions within space; every building, urban landscape or structure that an architect designs is to aid human social functions within space. This space includes virtual space, because a lot of human social functions are moving to the metaverse, and we have a lot of spaces that need to be designed. A good example is – sometimes you go into a virtual space and you see light fixtures, or panelized wood, or structural columns, and this

is because the designers just replicated what they saw in a physical space. It takes an architect to understand that light fixtures are not needed in the metaverse because virtual reality itself is made of photons (light particles) and therefore light might be added for aesthetic purposes but the fixture is redundant. Panelized wood and other surfaces are only that way for standardization, mass production, transportation, and assembly, but none of that is needed in the virtual world. Structural columns are unnecessary in a world with no gravity or physical laws. It takes an architect to understand the semiological, psychological, and navigational importance of other experiences, for example the matter of gravity; we don't need to have a ground, we can fly, but the experience is not intuitive to humans therefore it makes us dizzy, can cause nausea, and can be disorienting, so even though there's no gravity, having a ground as a reference point to walk on is still important in the metaverse. These are the kinds of contributions that architects make in addition to understanding advanced methodologies of design like procedural modelling, genetic algorithmic scripting, parametric design etc.

DESIGN LANGUAGE (Curvature)

Many designers and artist use curvature in their work for superficial reasons, aesthetic reasons, or just copying popular designers. But understanding the theory, philosophy, and psychology behind every aspect of design is important.

Curvature is used in avant-garde architecture for many reasons, but in this case especially the primary reason comes from studies in gestalt psychology that show that the best way to intuitively understand and navigate complex spaces and forms, while reducing disorientation, is by introducing controlled curvature. Having a fluid approach with curvature helps users intuitively navigate this complex (almost alien) form, in a very familiar way because it is encoded in their DNA. A clear example of this is – imagine looking down at a map (birds-eye-view) and you have 2 buildings: one shaped like a square, and another shaped like a circle. If you divide both shapes into 4 quarters symmetrically (horizontal/vertical divides), and you separate them; now the square is divided into 4 equal squares, and the circle is divided into 4 equal pizza slices (90-degree sectors). Imagine taking one of these small squares, remembering it represents a building from birds-eye-view, and placing a person at a random corner, this person will not be able to extract any intuitive information about where they are in relation to the rest of the building (other 3 squares) or be able to navigate because all sides and corners are identical. But take the pizza slice, if you placed a person in any corner they would intuitively understand that if they see a right angled wall then they are on the inside of the building (circle/ pizza), and if they see a straight wall and curved wall meeting then they are on the outside of the

building. This is how you very rudimentarily introduce intuitive understanding and navigation through curvature, contributing to the lawful inscription of information, like braille.

DESIGN LANGUAGE (Cultural Imposition)

Empires through history have used multiple methods to subjugate lands: political influence (controlling leadership, governance, and policies), economic control (monetary, trade, etc), and cultural dominance (stories, beliefs, clothing, language, music, artifacts etc). Most historians have defined things this way, but one thing they have forgotten due to lack of expertise in architecture is that the most important artifact in human history is architecture (which is how we currently identify the oldest civilizations, ie 12,000 year old Gobekli Tepe in Turkey). Architecture is the most important, most impactful, and longest lasting human artifact, and according to most leading architectural theorists and sociologists; it designs humans just as much as we design it. Architecture has been used as a tool of imperial dominance, imposition, and subjugation throughout history; it is why you find Greek Architecture in Egypt, and Roman Architecture in Jordan, and Italian Architecture in Eritrea. Today the empire is Globalization and the “international style’ of the modernists is in every inhabited land mass on the planet.

This is all important because as we transition to a new type of space (land), a virtual space, we need to be careful not to continue (unknowingly) the imposition of architectural styles that affect culture on mass. We need to be cognizant and develop specific types virtual architecture that don’t merely copy physical spaces and perpetuate the same colonial impositions, but rather rethink and liberate people from these implicit shackles.

This is extremely important for brands in the climate we live in today as users will always incline towards brand that take on more social responsibility like having this mindset in their metaverse approach and philosophy. It is an important part of a company’s CSR.

METaverse RESEARCH (Current Limitations)

ILLUSORR is not only leading in design, but also in research. One major area of research currently is the limitation restricting global adoption of XR. ILLUSORR launched its first MVP in December 2020 via Sansar to test multiple parameters of VR experiences. We identified that accessibility is a major factor. Although we achieved well over 1000 registrations we realized that users had to firstly have a Windows PC (They could not access it via Mac, Tablet, or Mobile), and then they also had to download the Sansar

application which takes a while to download, install, setup, register, and then find the ILLUSORR PYLON World. On top of this, if they wanted to access this impressively via VR goggles, they had to use a tethered headset (ie Oculus Rift), those who had a standalone headset (ie Oculus Quest) could not access the platform. So for some of these reasons we decided to opt for a more accessible experience; a web-based social VR platform accessible via PC, VR, AR, Web, Console, Tablet and Mobile.

According to the literature and most reports, users mostly have complaints about the hardware to access immersive VR, they find VR headsets too clunky, disorientating if they spend too much time, expensive, and too disconnecting from the physical world. To solve this problem either smart AR glasses have to be developed to higher performance, or VR goggles have to evolve into smart glasses. If we look at the history of tech, most tech that have gained widespread success (ie computers, mobile phones, , smart watches, smart TVs etc) we notice that they are the ones with a primary function of necessity (ie computation, communication, time keeping etc) and a secondary function of luxury (internet, social media etc). So the same way the internet was contingent on computer to become successful, and social media was contingent on mobile phones, the metaverse is contingent on the right hardware (we believe to be smart glasses).

METaverse RESEARCH (Report + Paper + Education + Outreach)

ILLUSORR has written a 30,000 word “Metaverse Report” on the topic of metaverse and XR - one of the most comprehensive till date, covering the history, meaning, academic literature, methodologies, case studies, opportunities for brands, future projections, and everything in between. This report serves a very important purpose including educating our clients and users about the metaverse, which most of our competition don’t understand enough themselves in order to do. It is one thing to know the software to design virtual spaces, its another to also understand the literature, theory, and philosophy behind it all. For example, the most important thing to understand is that there is only one metaverse - the metaverse. In simpler words, it is the future of the internet, or the full potential of the internet finally being unlocked. The virtual worlds (Decentraland, Roblox, Sandbox, Sansar etc) that exist in it are called “social VR platforms”. Social VR platforms are to the metaverse what social media platforms are to the internet.

ILLUSORR has been accepted to publish a peer reviewed article on “The Future of Architecture And The Metaverse” in ARCON’s 14 Architects Colloquium.

ILLUSORR Education has been educating students, designers, developers, and enthusiasts about the metaverse since May 2021, and has been accredited by ARCON’s CPD Board to

deliver metaverse courses, and we are currently working to get accredited by RIBA/ARB and AIA/NCARB, and partnering with universities and educational platforms.

ILLUSORR has been involved in multiple talks, panels, interviews, lectures, and public engagements educating people about the metaverse from a first hand, primary research, hands-on perspective, and dispelling misunderstandings (like “there are many metaverses”).

METaverse ONBOARDING

ILLUSORR is partnering with Oxford University Neuroscientists, University of Houston Optometrists, and XR Psychology Researcher to conduct XR onboarding research (ie cutting edge epigenomics meta-analyses), publish reports, and market simplified (palatable) version for public (ie use VR goggles for 30-45 mins at a time, use “these” type of apps/experiences if you’re pregnant). This will act as great CSR for ILLUSORR, partner companies, sponsors, and anyone involved in this first-of-its-kind project).

USE CASES

ILLUSORR is venturing beyond virtual space design to develop different use cases. We are partnering with Priyme Inc., ARPM, Zaman Group, Grainger to create use case demos for training solutions for US government agencies. ILLUSORR is also currently in the process of working with the Nigerian presidential candidate Dr. Bukola Saraki to develop the first AR avatar used in a presidential campaign. Lastly, ILLUSORR launched the first metaverse talk series with PYLON Talks in March 2021 which was very successful and couple with a metaverse exhibition.

STRATEGIC PARTNERSHIPS

ILLUSORR is making strides in developing strategic partnerships in different capacities: Standby Me (the first meta-agency), INVESTAPOOL (investment brokers). We are in the process of partnering with Priyme Inc./Grainger (for US government contracts), NVIDIA (to create the first metaverse podcast with ATN), Ripple (to use XRP Ledger through grant), Funfair Ventures (to attain investment and technology infrastructure).