

AR u ready ?



**AR u ready?**

**A publication of Augmented  
Reality experiences.**



This publication was produced as part of the 2020 AR u ready? studio in the Bachelor of Design (Communication Design) program in the School of Design, RMIT University, led by Andy Simionato and Karen ann Donnachie.

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Typeset in 9/10 pt Liberation Sans Bold, an open source typeface.

First edition of unlimited copies published June, 2020.

Acknowledgement  
RMIT University School of Design acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past, present and emerging. RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

**RMIT.edu.au**



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**appearance.com**

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Cover AR experience consists of contributions from all students and teachers in the AR u ready? Studio, March–June, 2020.

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**Ellen Waite**  
**Blake Walshe**  
**Brock Willis**

Studio Leads:  
**Dr Karen ann Donnachie**  
**Dr Andy Simionato**

The world in which we are publishing this collection of augmented reality (AR) works is very different to the world in which we began this studio.

We began by asking students to imagine new worlds which they could explore through Augmented Reality technologies. Shortly after the studio began it was disrupted by quarantine measures introduced due to the COVID-19 pandemic.

Students and teachers continued working together across virtual spaces for the remainder of the course. Together we worked with the Melbourne-based AR company, *Appearance*, to develop original Augmented Reality experiences for a custom-built mobile app.

In this publication, we present the outcomes of the students' research, allowing the reader a way to explore the speculative worlds these students have imagined. These new worlds range from the comforting and hopeful, to the dystopic.

Regardless of what the future may hold, the question remains:

Are you ready?

–Karen ann Donnachie  
& Andy Simionato,

Studio leads, *AR u ready?*  
School of Design, RMIT

**Immersive Technologies** (Augmented Reality, Virtual Reality & Mixed Reality) along with the Internet of Things (IoT) and Artificial Intelligence (AI) are changing the way we work by establishing a digital connection with the real world.

In most real-world scenarios, Information is derived from data that has been collected, analysed and processed from operational and transactional sources including Internet of Things (IoT). Such a fluid and changing data landscape cannot be supported by static immersive experiences.

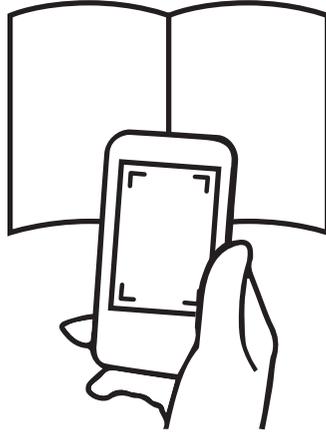
The challenge is to provide a user experience which is contextually relevant at a particular moment in time.

The *Appearance Experience Management System* enables organisations to author and manage immersive experiences which work with existing business systems, workflows and IT operations.

*Appearance* helps its customers define use cases, build prototypes, and allows for enterprise to scale with innovative visualisation solutions which can be integrated into their existing IT systems.

Our team were excited to work with RMIT and students from the Design Studio as they pushed the boundaries of creative Augmented Reality on their journey to deliver new immersive experiences.

–Mark Hillebrand,  
Chief Customer Officer,  
*Appearance*



#### Instructions

The Augmented Reality artworks in this publication are visible through the custom-made *AR u ready?* mobile-device app.

**STEP 1.** Download and install the *AR u ready?* app appropriate for your system from either Google Play (Android), the App Store (iOS), or through this webpage:

[www.digbeyond.com/ARuready](http://www.digbeyond.com/ARuready)

**STEP 2.** Using the *AR u ready?* app, scan any of the full-page images in this publication to visualise that AR experience.

Each of the 20 full-page images (including the cover) will trigger a unique AR experience viewable through the mobile device app.

More detailed instructions are available in the app, or at the above link.

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## "I" in Identity Kezya Anatha

This AR Experience showcases one individual's confession, or a 'manifesto'.

Just as there are two sides to a coin, there is more than one side or face to a person as humans are complex and intricate beings. This is evident in the way that they look or present themselves differently according to the situations and conditions they are in. These different sides and faces as perceived by others are affected by variables such as age, gender, cultural and ethnic backgrounds, occupation and more. Essentially, they are 'performed' to feature only the best side despite how an individual truly is or feels. Nonetheless, all those seemingly random and scattered 'sides' and 'faces' (be it shown or hidden from the public) ultimately coalesce in one embodiment of an individual. In other words, they make up a person's identity.

The idea of collating and compiling various kinds of images in different media and techniques into an image demonstrates how all those varied elements and variables construct an identity.

This project aims to introduce a fresh perspective of what makes a person. Moreover, it is created in the hope that more people will come to an understanding that there is always more to a person, than simply their 'face'.



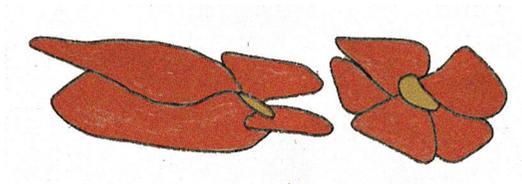
**Buy my art before I die  
Meg Bielby**

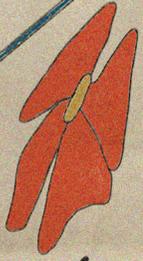
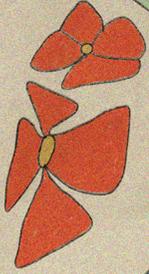
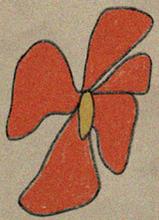
**Buy my art before I die** is a juxtaposition of two-dimensional illustration and three-dimensional animation. It's a response to internet culture and the desire to constantly challenge the barriers of traditional art and design. The experimental nature of this AR project aims to create something visually fresh and unconventional. Handmade meets computer made.

8

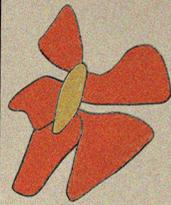
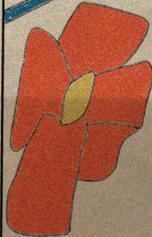
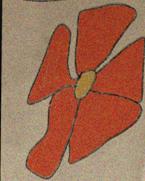
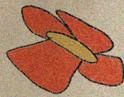
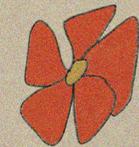
**Buy my art  
before I die  
Meg Bielby**

The illustration draws on the distinct aesthetic of medieval art (specifically tapestries) and their limitations in themes, colours, textures and style. To juxtapose this, the viewer will see the AR transition into a contemporary world of experimental movement, shape and colour. The result both contrasts and compliments, exemplifying how AR can manipulate and merge conventional into unconventional.





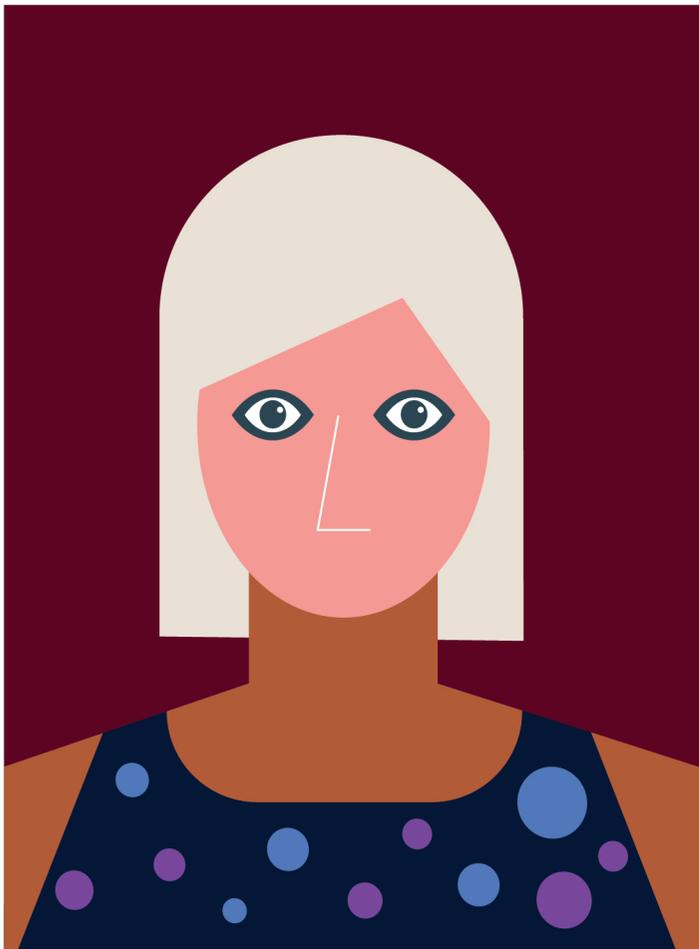
BUY · MY · ART  
BEFORE · I · DIE



## Different Colours World Jiaqi Chen

This is a project that explores the perspectives and reality of people who suffer from colour blindness. Also known as colour vision deficiency, colour blindness is the decreased ability to see and differentiate specific colours or all colours, most commonly red and green, blue and yellow. It is a condition that makes the most mundane of daily tasks such as crossing the road or driving challenging or even dangerous. My project combines the use of Augmented Reality with communication design to provide people and especially fellow designers an optical and artistic experience into the world of colour blindness. Colour blindness affects approximately 300 million people and if designers could incorporate their needs into day-to-day practical design, it would significantly improve their daily lives and their opportunity at navigating our world.

The colour composition of these four images (from left to right) is based on green defect (Deuteranopia), blue-yellow defect (Tritanopia), red defect (Protanope) and total colour blindness (Monochromacy). The use of AR technology is akin to the corrective glasses people who suffer from colour blindness rely on, to experience our world. Now it is our turn, let us feel the colours and feel their world, so that we may all be a little more considerate, inclusive and understanding, and give the people who suffer from color blindness equal (and safer) rights navigating reality.



### What is a Brand, Anyway? Zhongrui Feng

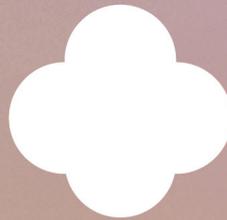
When was the last time you dressed up in your designer brands and hung out with your friends? Before the lockdown?

For me, the clothing I bought in January is already off-season, but I didn't get the chance to wear it.

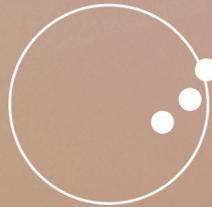
During the lockdown, I have been thinking about why people want to pay so much for these brands and how deeply they can affect people's identity and behaviour.

Even when everyone is staying at home, luxury brands still have a way to invade our life. You can see their marketing everywhere. Now they occupy our VR experiences!

*What is a brand, Anyway?* is an AR experience which explores the relationship between branding components (colour, logo, slogan etc) and their target audience. What are the most important elements for customers to identify the brand? and, in consequence, how they will react when those components are deconstructed?



Avenir



COUTURE BOLD



Myriad Pro

What's a Brand, Anyway?

Think different.

L.V the Truth

SILVER  
CMYK: (38,27,26,0)

WHITE  
CMYK: (1,2,5,0)

Dirt  
CMYK: (0, 0.198, 0.532, 0.388)

Dark Lava  
CMYK: (0, 0.217, 0.289, 0.729)

JUST DO IT

WHITE  
CMYK: (0,0,0,0)

BLACK  
CMYK: (0,0,0,100)

SHARE THE FANTASY

RED  
CMYK: (26,100,85,27)

You've made your bed,  
now lie in it!  
Stavros Giannoulakis

My AR project is a portal into the current global crisis. Historically, people have turned to religious iconography as a means of comfort or faith, but in this instance, they will be forced to face the unflinching reality of their current position and circumstance. The global crisis is revealed through a Biblical lens with reference to climate change, bushfires, a plague of locusts and pestilence in the form of the coronavirus pandemic. What initially presents as harmless kitsch religious iconography, quickly morphs into something deeply unsettling and disturbed.

My concept stems from my observation that things that once offered comfort or consolation during times of intense stress and anguish, seem to have lost their potency or are no longer up to the task, given the sheer enormity and unyielding consistency of tragic and fatal events with which we are progressively bombarded.

This project serves as a wake-up call for the viewer, forcing them to engage with the notion that;

“You've made your bed, now lie in it!”

#### References

The Last Supper, panel - NGV  
Music by Ryoji Ikeda - Data.  
Microhelix

**WARNING: the graphic content  
in this augmented reality may  
be disturbing to some viewers**

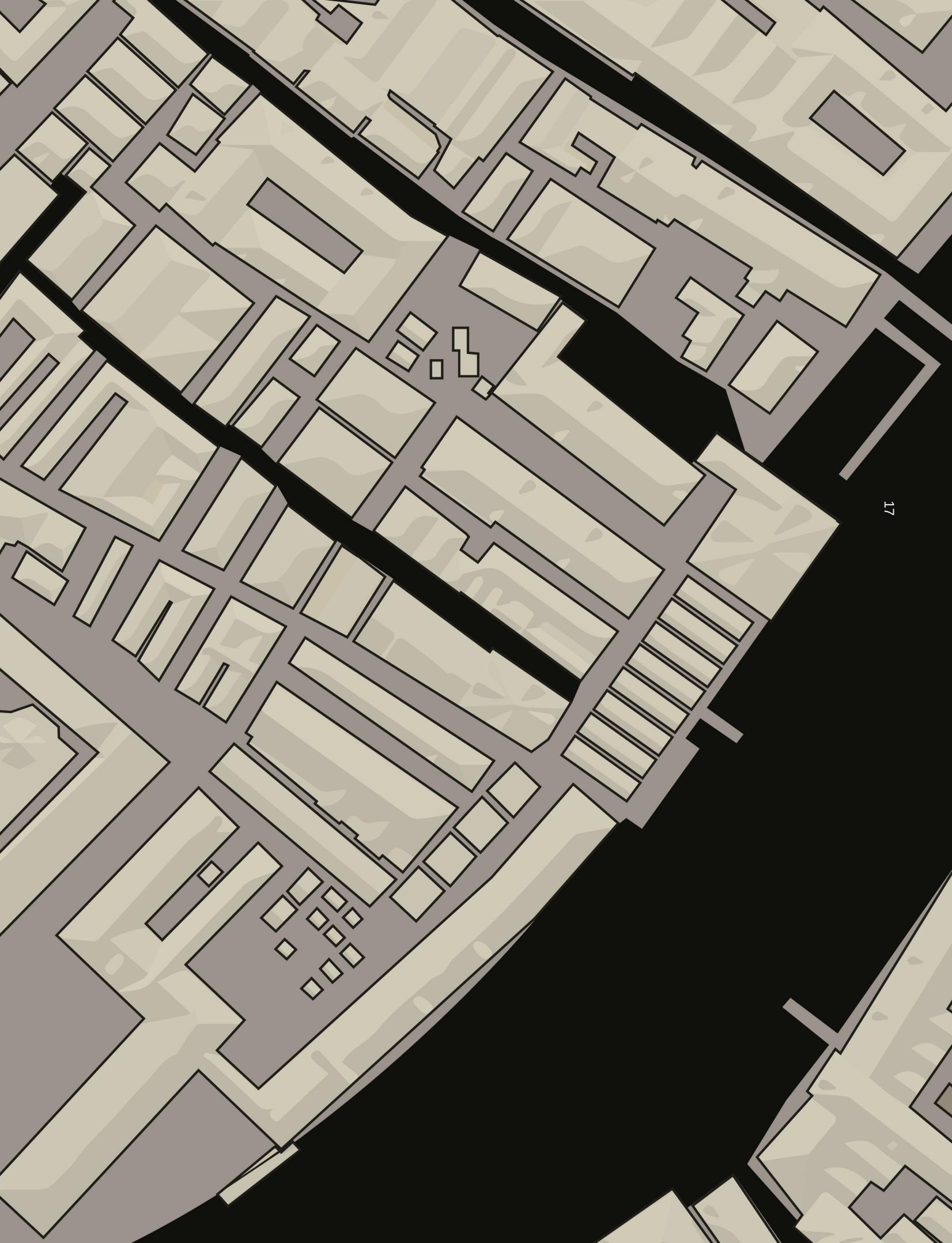
*You've made  
your bed*



*Now lie in it*

## Submersive Experience Sylvain Girard

**A *Submersive Experience* is a visual representation of a potential future that many cities around the world face with the changing climate. Venice, Italy, is projected to be underwater and uninhabitable in less than eighty years, so Venice is the subject of this particular augmented reality experience. Through this experience you can see the effect that rising sea-levels will have on the city of Venice. Many other cities with a similarly low sea-level face the same fate. Using augmented reality as a visual aid to raise awareness of this issue is more effective than reading statistics or looking at graphs, as you are able to see the effect and literally immerse yourself in it. The target image is a simplified plan view of the city of Venice, which transforms when viewed through your device, showing the effect of rising sea levels due to climate change over the next eighty years, condensed into 30 seconds.**



## A Reminder Karenina Kartikahadi

We live in a world composed of magnificent creations, from the solar system to the smallest forms of being. We live in a world so beautiful, but where lies the beauty in a world composed, governed, and preserved by humans without humanity?

Today's world lacks humanity in many places. Murder, brutality, riots, racism, bullying, and harassment everywhere. Very rarely do we see people helping each other or practising acts of kindness. We do not have time for anyone except ourselves. We have become more selfish than selfless. We feel superior to others and put our ego before anything and everything. We take pride and are happy to see the downfall of others. We are comfortable in living this life full of hate and spite. It saddens me to watch all that is living be abused by others that are equally human, but unequally humane. It saddens me that humanity has lost its meaning.

This AR project serves as a reminder for us to be humane. The goal of this AR experience is to raise awareness around the topic, and hopefully improve humanity.



## When Is Now? Jackie Liu

Einstein's theory of relativity changed how we understood time, saying "The distinction between past, present and future is only a stubbornly persistent illusion." This mind-bending theory that time is nonlinear breaks the cultural framework of time that we've been living all our lives.

As humans, we think and live sequentially, making it almost impossible to imagine the moment we call 'Now' is really an 'Any-All-Forever' time. Here is a chance to step outside the limits of human consciousness, and dive into a typographic metaphor of nonlinear time.

The watch on your wrist, the clock on the wall —it's likely you're living in a constructed 'tick-tock' world.

So, what's the time?

WHEN IS NOW?

TODAY? TOMO

ROW? YESTERDAY?



NO MAN

IS

AN

ISLAND

**No Man is an Island  
Jinni Low**

**No man is an island, no man is  
meant to be alone.**

**The poet John Donne once  
indicated that even though we  
claim to be separate 'islands',  
we are all still connected in  
our commonality of what we  
all share in our identities and  
behaviors.**

**This project aims to show the  
interconnectedness of humanity  
through neon as a medium.  
Inspired by Joseph Kosuth and  
Pierre Huyghe's neon artworks,  
this project is a 'reflection on its  
own construction'.**

**In the AR experience, we are  
challenged to think about the  
future of humanity. Every day,  
we are bombarded with news  
and issues that create tensions  
within us as a community,  
and we soon realise that they  
are unavoidable. Not only  
are we confronted with the  
overwhelming truth, but we are  
also then questioned to think  
of the purpose and impact of  
our lives as a whole. What if,  
the solution towards humanity  
is already there and within  
ourselves?**



**Selection  
Kawai Mak**

Today, AR provides a new way to interact. In short, AR offers an information overlay on the real world. Not only can it offer additional information, without affecting its subject, but the dynamic properties of AR allow unlimited exploration through 2D and 3D communication design.

*Selection* provides a 3D-AR experience, demonstrating the potential for AR technology to increase the shopping experience. When users want to buy a specific type of product, they can turn on the mobile camera and aim at the product they are currently interested in. Also, *Selection* can provide additional information, details, and suggestions for these items, ultimately enabling users to more intuitively make their purchase, through AR.



Untitled  
Timon Meury

From the early days of industrialisation through to the rise of the digital age, a defining characteristic of our society has been the continuous production and innovation of new goods— An everlasting cycle of the new replacing the old, the obsolete discarded into obscurity, and forgotten.

This process is not foreign to the digital world, especially with the rise of the internet, smartphones and social media - the network forgets even more rapidly, creating an overwhelming quantity of digital garbage, buried in the depths of platforms, social networks, stored away in clouds and data centres across the planet. Within this continuous cycle of digital production, rapidly pumping out content en masse, to stall is to be dead. The platform's subsistence depends upon the continuous output of content, being inactive is not being - images, videos, tweets, gifs, jpeg, shared, travelling the web, ripped apart by digital processes, images lose their resolution until they are nothing more than what Hito Steyerl calls a 5th generation bastard of an image. Irrelevant, forgotten, digital garbage.

This project is a way of restoring some of the dignity of these unwanted, discarded objects. Using software designed for architectural mapping and mining, I transform these forgotten artefacts through sculpture. Dug up from the underbelly of our digital culture, I borrow these unwanted sequences of images, giving them a new, perhaps more dignified, form of existence within this AR experience. Garbage remastered.

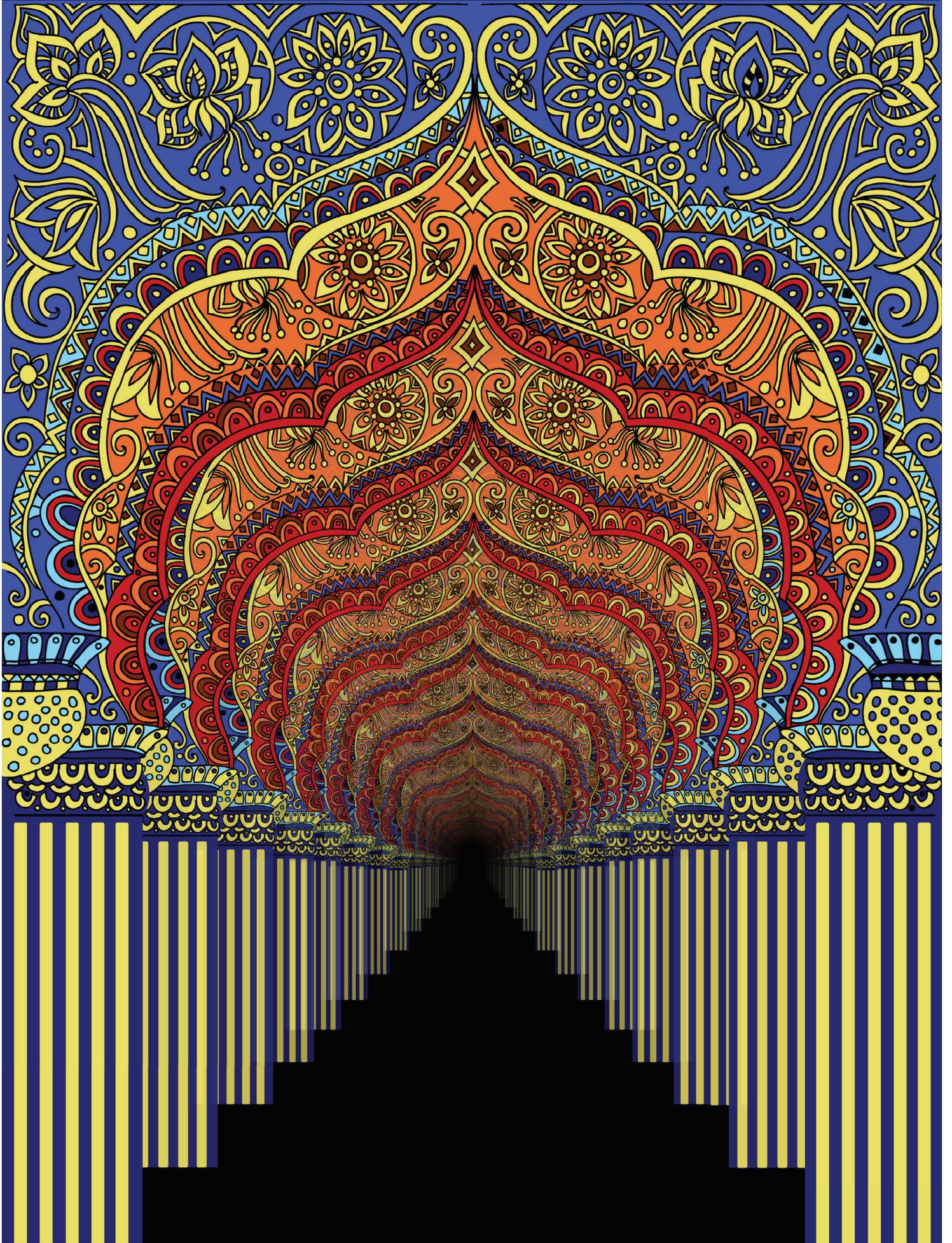
**The Passage  
Garima Minocha**

Delhi, a culturally rich, diverse, and historical city hosts people from all over India. It is the capital of India and the center of power for Indian democracy. The city is fast-paced and vibrant. It fascinates me how this city has been able to sustain its culture and rich heritage through its food, historic monuments, and sites even in times of modernisation and change.

But for me, it is simply home. Its where I've spent most of my childhood and thus, it holds a special place in my heart.

The experience here depicts my journey of navigating through this passage of life while living in this beautiful city. This experience is a significant one that has shaped me as a person.

This is an insight into my experience.



**Neo Wrld  
Jia Sheng Ong**

The name of the project is “Neo Wrld.” I came up with this idea cuz i feel it relates or might help me on creating future branding ads as well. The main focus of this project is basically to make type into life, explore & create type in a more engaging and futuristic way for the audience. The small eyes icon i did in the middle is part of the AR, not in a glowing effect like the type but just a normal flat shape.

MAN  
WORLD



REALITY  
SPACE

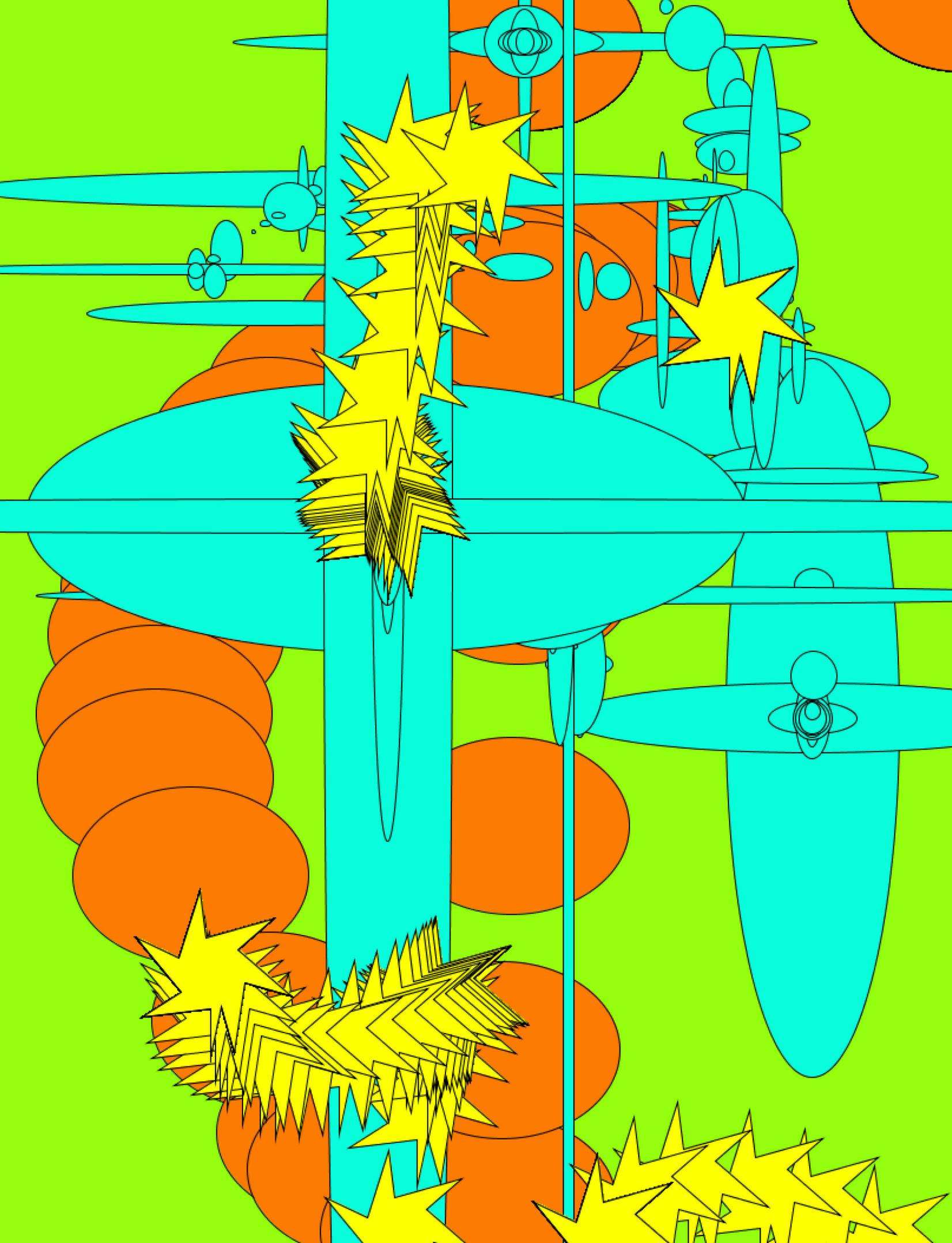
**Not Haptic, Not Real?  
Alexandra Palioportas**

**An exploration of perception and the disruption of touch in sculpture.**

**From ivory cave sculptures to paper mache art projects, sculpture has been documented as a quintessential form of creation dating back to approximately 35,000 BC. With the rise of technological art forms, what is it that determines the materiality of virtual sculpture?**

**The AR experience for 'Not Haptic, Not Real?' is a sculpture of technological three-dimensional space. Strategically, the sculpture is anamorphic in design to heighten the capabilities of augmented reality through user interaction. This experience is initiated from the print image, a single frame from a generated sculpture of coordinates, over time, created by code.**

**Through its exploration of playful childish memories, these sculptures attempt to challenge the creative freedom of using such non-haptic 'materials' to elicit similarly positive experiences.**





**Fragile**  
**Anastasia Stanislaus**

'Fragile' is an interactive experience which uses a series of lightbulbs to depict the emotional and physical aspect of fragility. The recent pandemic has laid bare the insecurity of work, the cruelty of welfare policy, the hypocrisy of a system that leaves the vulnerable ignored and isolated. The fragility of our collective system has been exposed, and society is falling apart. The uncertainty of this pandemic has had an adverse impact on mental health.

Being quarantined makes us feel like we are being kept in a bubble, unable to express ourselves or act upon our desires. This series of lightbulbs specifically represents this feeling of restriction and fragility. Although the lightbulbs are blazing, and floating freely in space, the light within the bulb is still trapped or burning out. The potential to shine outside of this confined space still remains inescapable. The aim of my project is to depict 'fragility' through a graphic transformation of the lightbulbs.

'Fragile' portrays the unfortunate reality of the new world we live in, to raise awareness, exposure and sensibility of the fragility of being human.



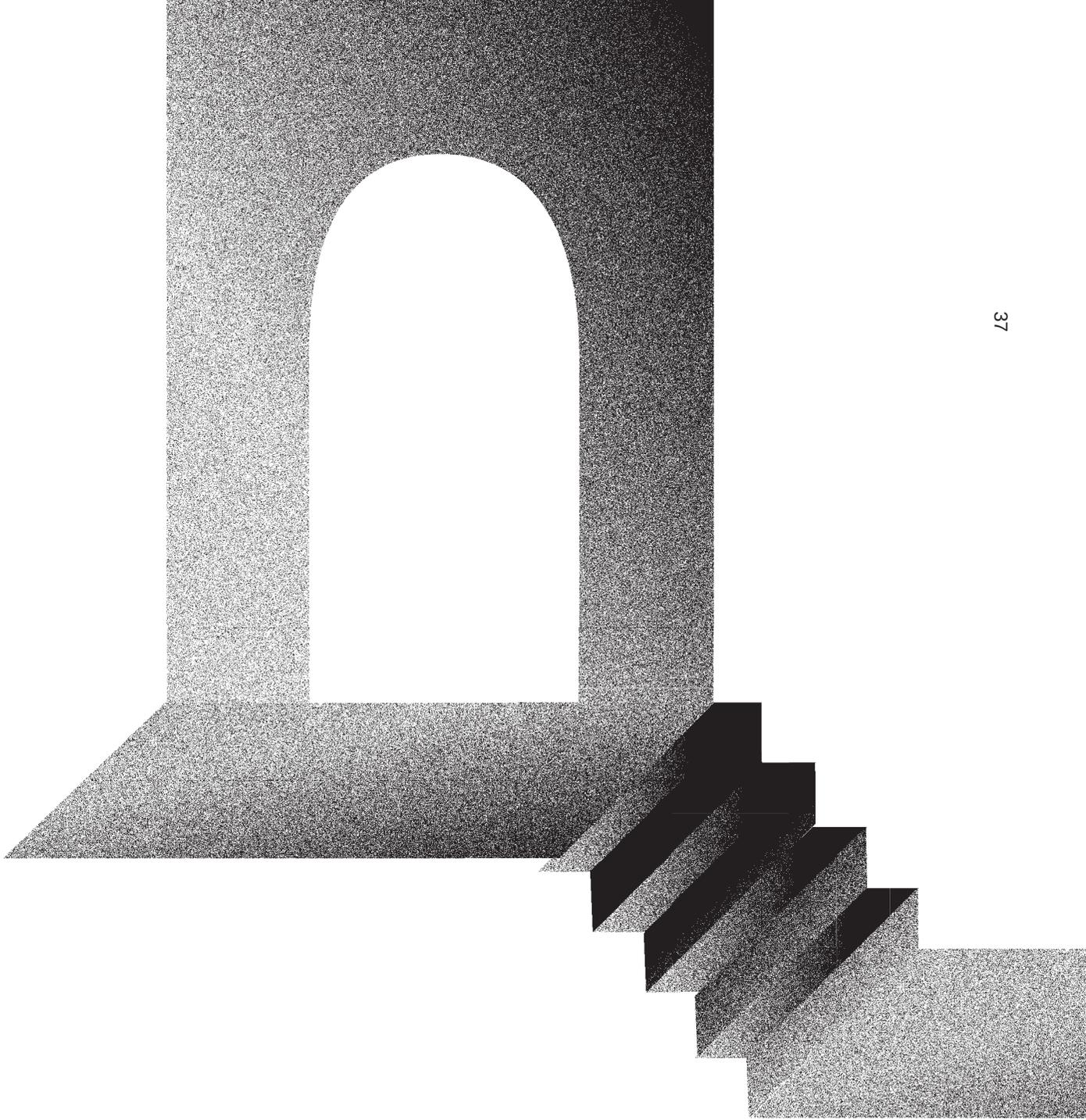
### Its Nice Inside Medina Siregar

*It's Nice Inside* explores the new world of living indoors. Noting these unprecedented times, we must now be able work, live and function in the square by square spaces of our own homes. We are stuck indoors with less breathing space than normal and this can have a huge impact on the way we must think. A simple change we can make is to change our mindset to the idea that this ISO isn't so much a prison but rather a retreat. This 3D AR experience explores the idea of how the surroundings an individual

submerges themselves in can be influential to the individual's wellbeing, using dreamscapes and a blend of reality.

Our physical spaces play a huge role in ensuring we work effectively but a large portion of this also lies in the structures of our own mindsets. So, while others might be changing their spaces around them to suit their new conditions to work from home or to stay fit while gyms are closed, making space in the mind for all the thinking we are now

stuck with and creating a positive environment mentally is just as needed if not, more important. In times like this, we must hone into our needs and that is the need to stay healthy in our minds, because just as it is important to be comfortable in our homes, our minds must be equally as enjoyable to be inside of too.



XTURE  
1pm

10:00  
work (account)

09  
Media Bank Project

08  
UX assignments

07  
DUE

class @ 4PM  
class @ 6PM  
class @ 8PM

30x  
presentations

\* frances,  
i just wanted to write a silly lil' note to say just how much you mean to me - I miss you so much. Can't wait to see you soon!  
love you.



HAPPY BIRTHDAY!!! YOU'RE THE MOST BEAUTIFULLY KIND-HEARTED, THOROUGHLY MISCHIEVIOUS SOUL + I LOVE YOU TO BITS ♡

I WISH I COULD SPEND TODAY WITH YOU - BUT I AM SENDING MANY BIRTHDAY HUGS + KISSES.

I LOVE YOU LOTS + HOPEFULLY SEE YOU SOON!

WOULD YOU LIKE TO GO FOR A WALK WITH ME?  
(AM LEAVING AT 2-ISH)



Here's pancake mix if you want some in the fridge

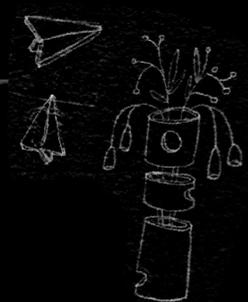
Nanna,  
I hope you're doing well! Dad tells me I devoured Milford library's fiction section isolation - what have you been reading moment? Do you have any book recom

I thought isolation would give me time to forgotten hobbies like reading, but hones more lost than ever. Even though the oyster to spend time (digitally) with frier expand my knowledge or explore new I've found it so easy to find myself up in my own head. I have all this time + access to so many exciting opportunities but I just can't seem to grasp them. It's like when Troy fell asleep on one of the cords for the TV while we were watching a movie and the picture would vanish for a lil' ten pop back again - that's how I feel at the moment ahah, a little disconnected from everything. A phrase I think you'd appreciate: a little bit away with the fairies!

I think I just need a change of perspective - so do let me know if any of the books you're reading might fit the bill! (cont.)

TOMAS  
20 GURNER STREET  
ST. KILDA 3182  
MELBOURNE, VIC  
AUSTRALIA

3 1 8 2

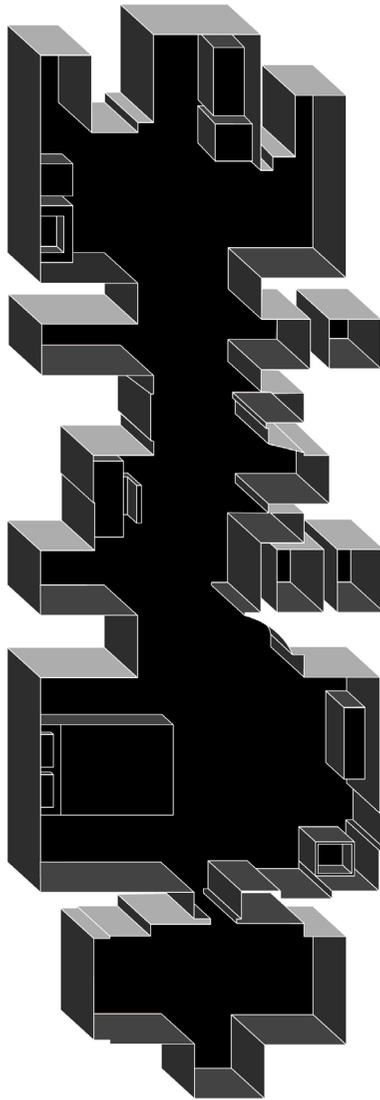


- \* eggs
- \* milk
- \* sugar
- \* brown sugar!
- \* museli bars
- \* porridge mix
- \* self-raising flour
- \* marble choc

U COMPLIMENTED SMELL OF BAKING IN OUR APARTMENT - IN THE LIFT YESTERDAY SO I THOUGHT YOU MIGHT WANT SOME

(FROM APARTMENT 206!)





**Swings and Roundabouts**  
Ellen Waite

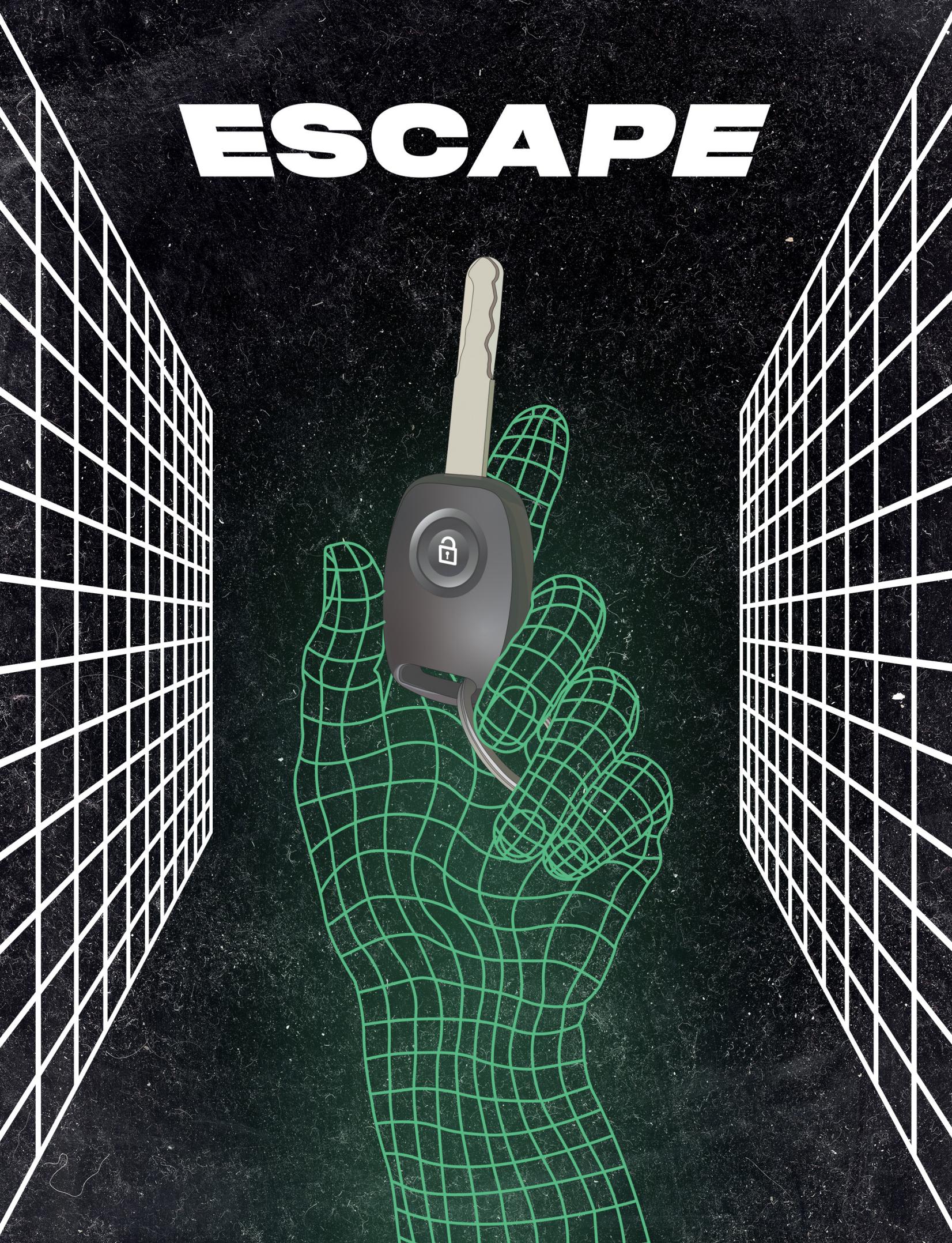
*Swings and Roundabouts* is an exploration of perspective and of how our experiences of home and community have altered during this period of isolation. We've found ourselves disconnected from our old interactions, feeling simultaneously lost and constricted as the things that exist within the bounds of our homes becomes our entire world.

Connected, but apart, this experience exists in two halves. The first, a collection of notes and letters sent and received in isolation—the second, a fragmented floor plan. Disjoined, the two halves emanate discomfort.

This experience encourages the exploration of what lies above the disconnected and home space—revealing a playful new perspective, and adding a sense of connectivity and community.

Whilst *Swings and Roundabouts* initially establishes a lost and lonely sensation, it aims to shift that perspective in a surreal, whimsical way.

# ESCAPE



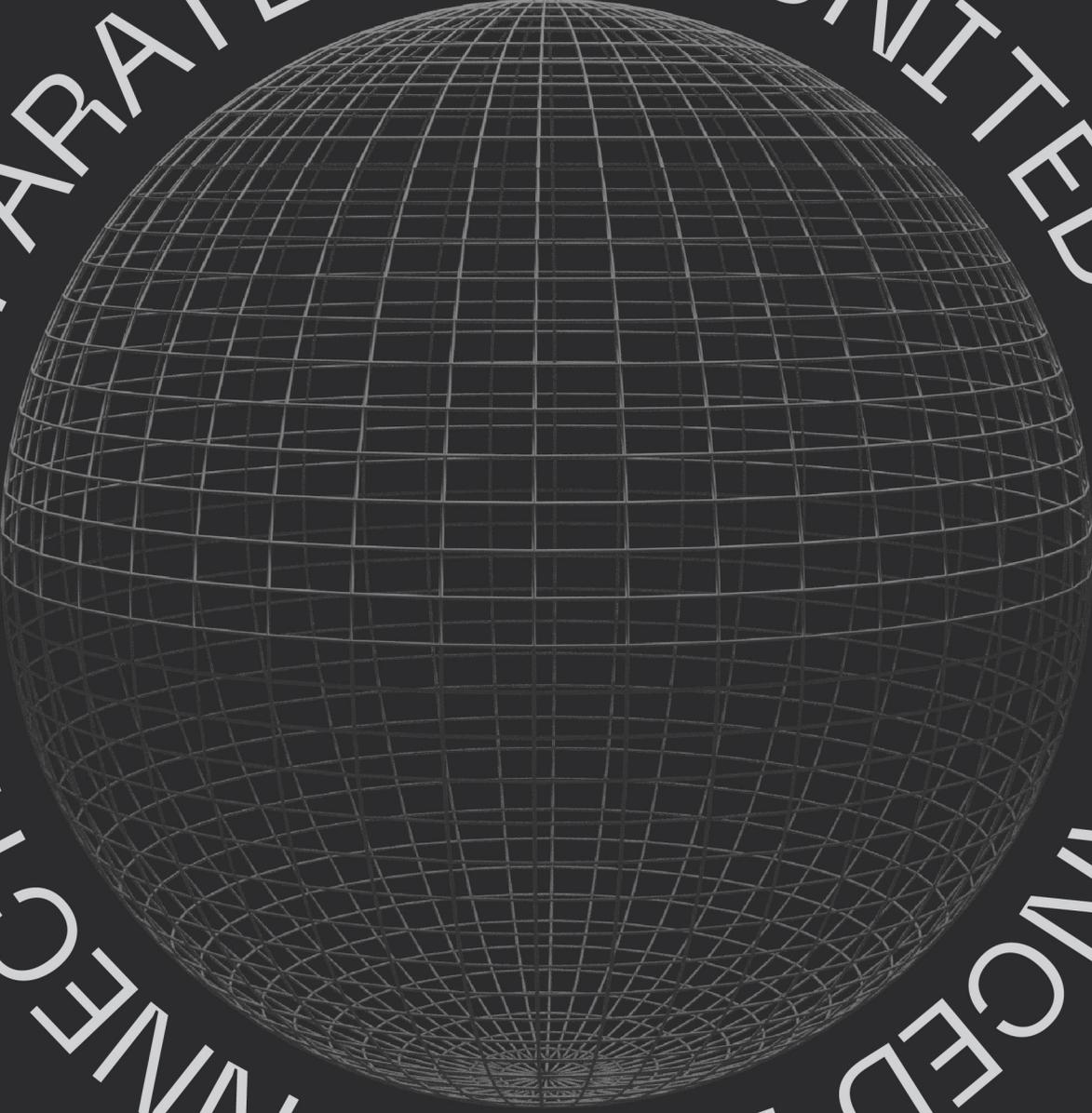
**ESCAPE**  
Blake Walshe

Remember the days when you were allowed to leave the house, go out with your mates, or go on a road trip out to the country? The current pandemic has left many alone and isolated in confinement, desperate for a way out. When I was sitting in my room, bored, staring blankly at white walls, I had a daydream of picking up the keys, and just going for a drive. I decided to recreate this daydream, of escaping from isolation in augmented reality.

**ESCAPE** is an experience that for a few moments transports the user into a new digital world of freedom, allowing them to forget that they're stuck in their bedroom. It is an insight into that daydream, set in a dystopian future. The experience explores the aesthetics of Cyberpunk, neon Tokyo and Tron, in a digital, urban and retro style. Cyberpunk is known for its advanced technology, glowing neons, and intriguing digital forms.

Encapsulating this daydream in a futuristic augmented model that can be accessed and explored at home, plays on the future of possibility itself, aiming to capture the viewer's interest in a form of escapism.

SEPARATED BUT UNITED • DISTANCED BUT CONNECTED •



[#AloneTogether](#)

**We're All In This Together  
Brock Willis**

**This project aims to put the current situation into a larger perspective while encouraging harmony and togetherness amongst an increasingly restless population. The static image communicates messages of hope and unity while the AR experience visually puts the situation into perspective with another important message. In these times it's more important than ever to realise how connected we are and reflect on the bigger picture.**

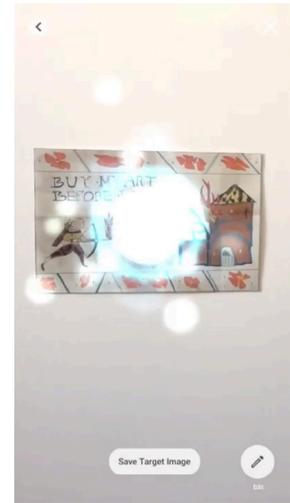
**I decided to incorporate the #AloneTogether hashtag, a current Dazed magazine campaign, the content will become part of a future archive that will document creativity, community and hopefulness.**

### Index of Works

The following images demonstrate each AR experience 'in action' as viewed with the *AR u ready?* app.



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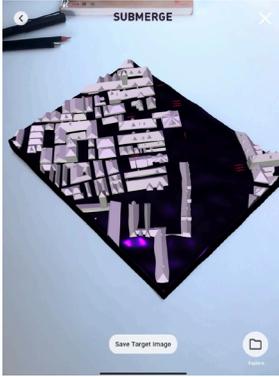
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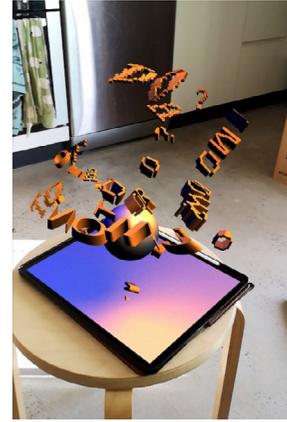
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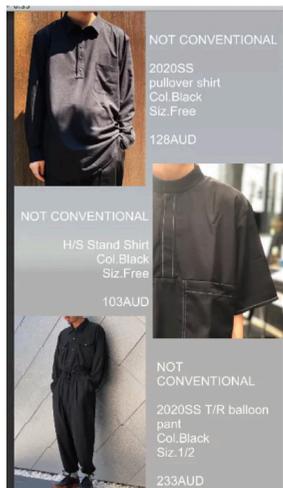
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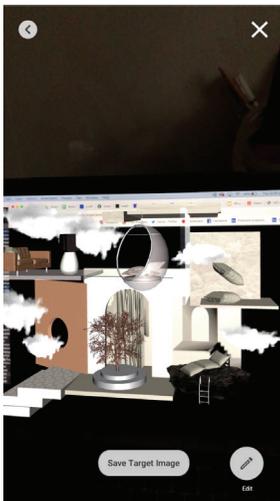
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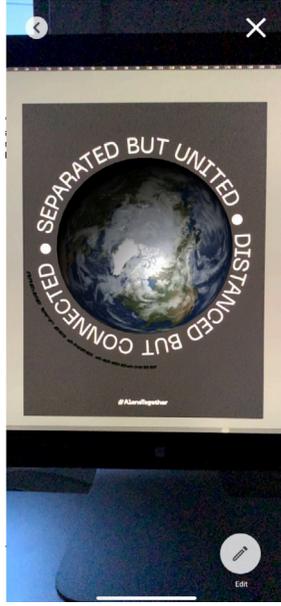
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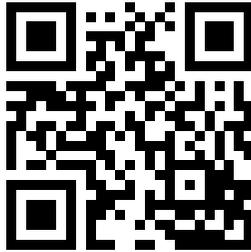
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AR u ready? Studio, 2020  
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