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Contemporary challenges of establishing a Virtual Poster in VR environments

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Abstract

This study examines the evolving role of virtual reality (VR) in multimedia art, emphasizing its ability to bridge traditional artistic methodologies with emerging digital innovations. Rather than functioning solely as a technological tool, VR emerges as a transformative medium, where materiality, perception, and meaning converge, expanding the possibilities for artistic exploration and audience engagement. A central case study in this research is The Virtual Poster *project, which operates as a hybrid form that integrates multimedia, interactivity, and immersive VR experiences, merging physical and virtual environments. This project reimagines the historical and linguistic heritage of the Glagolitic Alphabet, translating abstract cultural symbols into visually dynamic, interactive spaces, positioning cultural identity as fluid and continuously evolving within digital narratives.*

Furthermore, this research critically examines how VR and emerging digital tools enhance accessibility, collaboration, and storytelling complexity. By synthesizing principles of contemporary art with advanced VR technologies, the study highlights the immersive potential of digital art in reshaping narrative structures and participatory experiences. Advocating for a balanced integration of VR into artistic practice, this paper underscores the importance of preserving traditional artistic values while expanding creative possibilities through digital innovation. In addressing gaps in VR art theory and practice, this research contributes to the ongoing discourse on the evolution of contemporary artistic methodologies, positioning VR as a critical space for innovation at the intersection of art, technology, and cultural reinterpretation.

***Keywords**: hybrid experience, multimedia environments, artistic shift, virtual reality poster, immersion.*

Introduction

Since the beginning of the project research in 2020, I was focused on the translation of operational images into human-readable audiovisual forms, facilitating the creation of interactive environments while leveraging new media to expand storytelling possibilities and immersive artistic expression. For over a century, artists have explored virtual formats, and in the past three decades, virtual reality (VR) has emerged as a transformative medium within contemporary art. It expands the possibilities of installation art, digital performance, and immersive storytelling, positioning VR as a critical space for innovation, where spatial composition, narrative structures, audience interaction, and creative methodologies are redefined, enabling fully immersive and participatory experiences. By integrating haptic design, spatial sound, and interactive mechanics, VR shifts users from passive spectators to active participants separating the traditional divide between observer and artwork (Ryan 2015, 72), which additionally fosters emotional, intellectual, and embodied engagement.

Virtual reality (VR) is redefining contemporary artistic discourse by dissolving conventional artistic boundaries and integrating traditional and digital practices. Through an analysis of pioneering VR artists, alongside comparisons with my own project development, this research highlights VR's ability to fundamentally alter artistic perception and production. By challenging the distinction between virtual and physical reality, VR fosters new modes of engagement and spatial storytelling, shifting the role of the observer from a passive viewer to an active participant in contemporary digital art (Meier & Franklin, 2023, p. 98).

Building on extensive research in VR and immersive environments, this study expands the

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transformation of poster design in Virtual Reality (VR), redefining it as an interactive, immersive experience. By integrating VR and digital media, the Virtual Poster Project expands the boundaries of graphic design, enhancing audience engagement, knowledge retention, and interdisciplinary collaboration between design, technology, and cultural studies. The research establishes a theoretical and methodological framework to examine accessibility, engagement, and cultural preservation in this evolving medium using the Glagolitic script, developed in the 9th century by Saints Cyril and Methodius, which played a foundational role in the Christianization of the Slavs and the spread of Byzantine cultural influence (Obolensky, 1994). By bridging the static digital concept of the Glagolitic script, the project transforms it into a dynamic, three-dimensional, and interactive 360-degree environment, allowing users to explore, manipulate, and engage with artistic elements in real time. This interaction fosters a more active visual communication process, as articulated by Manovich (2001, p. 90), redefining digital storytelling and multimodal engagement. As digital media continue to evolve-simultaneously reviving historical archives and pioneering new creative structures—VR emerges as a crucial intersection of artistic innovation and technological evolution (Sandberg, Holmström & Lyytinen, 2020). The Virtual Poster exemplifies how VR deepens audience participation, facilitates cultural reinterpretation, and introduces new creative methodologies, transforming the way art is both experienced and interpreted in contemporary digital environments.

1. Approach

As an artist and curator with over a decade of experience in holistic design practices, this research over the past five years has focused on emerging VR art and the development of immersive exhibition environments. During this time, have been observed VR's transition from a technological experiment into a transformative artistic medium. No longer a digital representation tool, VR has become a multi-sensory, spatial experience that challenges artistic conventions, reshaping the relationship between viewer, artwork, and environment. This evolution aligns with McLuhan's (1964, p. 7) assertion that "the medium is the message," emphasizing how the form of a medium influences human perception more profoundly than its content.

One of VR's most defining characteristics is its ability to simulate and visualize experiences beyond the constraints of physical reality. Unlike traditional media, VR enables artists to construct fully immersive environments, where audiences do not merely observe but actively participate in the unfolding narrative, redefining artistic interaction. More than a tool for passive engagement, VR fosters active exploration, allowing users to navigate virtual spaces, manipulate artistic elements, and interact dynamically—capabilities that conventional media lack (Bertol, 1996, p. 23). This transformation expands artistic practice beyond traditional frameworks, positioning VR as an evolving, participatory medium that blurs the boundaries between art, design, and experiential media (Bertol, 1996, p. 23).

Before examining *The Virtual Poster* project and presenting insights gained from workshops conducted at the Royal College of Art (November 2024) and New School Parsons in New York (December 2024), it is essential to explore three critical aspects that shape VR as an artistic practice: interactivity, experimentation, and artistic potential. These elements provide a foundational understanding of VR's impact on digital storytelling, immersive design, and contemporary artistic methodologies through practical examples of real projects.

1.1 Interactivity: The Shift Toward Digital Environments and Transmedia Storytelling

The increasing role of interactivity in digital media has revolutionized artistic and textual spaces. Manovich (2001, pp. 90–96) identifies this transition as a decisive turning point, marking a shift away from mass media's passive consumption toward an era in which text—whether written, visual, or performative—becomes interactive and playable. This transformation has been driven by two dominant digital paradigms: hypertext, which expands written structures through non-linear narratives, enabling multiple layers of interpretation, and immersive 3D graphics, which redefine visual representation by creating navigable digital spaces. Unlike traditional media, where the observer's relationship with content is fixed, digital simulation enables users to interact with mediated environments, shaping their own

experiences through engagement, manipulation, and direct participation (Jankowski & Decker, 2013, p. 420). The integration of interactivity in VR-based storytelling fosters a new form of audience agency, allowing users to shape narratives rather than passively consuming pre-structured content.

A notable example is *The Key* (2019) by Celine Tricart, a VR experience that merges interactive storytelling with emotional engagement, emphasizing user-driven narrative progression. The project immerses participants in a dreamlike journey, where they must make choices that influence the unfolding story, reinforcing the significance of personal agency in digital storytelling. By blending cinematic techniques with interactive VR mechanics, *The Key* exemplifies how immersive media redefine narrative structures, allowing audiences to actively participate in shaping their experiences. This work aligns with the paradigm shift toward participatory digital environments, where interactivity is not just an optional feature but a core component of storytelling, expanding the boundaries of artistic and narrative expression in VR.

1.2 Experimentation: Immersive Art Evolution

Advancements in media experimentation and computational technologies have redefined audiovisual art, particularly within immersive environments (Dubois, 2012, p. 45). The integration of video, cinema, and digital art has blurred distinctions between traditional and contemporary media, situating them within both the figural and the virtual, as conceptualized by Lyotard and Deleuze (Parfait, 2010, p. 87). Post-cinema forms such as archival cinema, live cinema, and immersive cinema (Dubois, 2012, p. 52) exemplify this transformation, while Parfait's concept of videographic spaces highlights the shift toward spatial, interactive, and multi-sensory storytelling (Parfait, 2010, p. 91). These developments position VR as a critical medium for redefining artistic engagement, where media convergence and interactivity foster new modes of audience participation.

A notable example is *Carne y Arena* (2017) by Alejandro González Iñárritu, a groundbreaking VR installation that expands cinematic storytelling into a deeply immersive and participatory experience (González Iñárritu, 2017). Through multisensory engagement—including haptic feedback and environmental simulations—the project places participants within a migrant border-crossing scenario, breaking the conventional boundaries of film by transforming spectators into embodied participants. This work aligns with post-cinema's evolution from passive spectatorship to experiential interaction, demonstrating how digital media can reconstruct and recontextualize reality through immersive technology. *Carne y Arena* exemplifies the potential of VR as an artistic medium, using interactivity and sensory immersion to challenge narrative structures and redefine audience engagement in contemporary digital storytelling.

1.3 The Artistic Potential

To fully grasp VR's artistic potential, it is necessary to distinguish between its technical and conceptual dimensions. Helsel (1992, p. 84) argues that VR should not be understood solely as a technological innovation but as a mental and experiential phenomenon, orchestrated through digital configurations. This perspective shifts the focus from hardware and software to experiential engagement, emphasizing the importance of human interaction within virtual spaces. Recent scholarship continues this trajectory: Mathias (2022) emphasizes how digital spectatorship in immersive media is transforming passive viewership into embodied participation, while Triebus et al. (2025) propose that VR art must be framed as a "space of negotiation" between medium, user, and narrative. Unlike traditional media, VR fosters immersive environments that transcend static representation, allowing users to navigate and interact with evolving narratives in real time.

A compelling example of VR's expanded artistic potential is Jacolby Satterwhite's *We Are In Hell When We Hurt Each Other* (Satterwhite, 2020), a VR-based project that merges personal memory, speculative world-building, and digital aesthetics to create an immersive, dreamlike landscape. Satterwhite's work integrates choreography, animation, and interactive elements, offering users an emotionally charged, participatory experience where meaning unfolds through embodied exploration. By situating personal and collective histories within dynamic virtual spaces, Satterwhite exemplifies how VR functions as an artistic medium that reconfigures identity, agency, and perception. His practice demonstrates VR's capacity to transcend

traditional representation, instead constructing a space where storytelling, interactivity, and artistic vision converge into an entirely new mode of engagement.

2. *The Virtual Poster*

This research builds upon the 2022 project research, expanding *The Virtual Poster* concept (Tripkov, 2023, p. 42) that has evolved through continuous experimentation, learning, and refinement, shifting from a static digital adaptation of print media to an immersive, interactive space where physical and virtual realities merge. Each phase of research and trials influenced its direction, emphasizing user interactivity, spatial presence, and haptic engagement over conventional digital aesthetics. By integrating VR, multimedia storytelling, and interactive design, the project demonstrated how abstract concepts could be transformed into dynamic, experiential forms preserving the principles of design and visual metaphor (see Image 1).

2.1 Expanding *The Virtual Poster*

The Virtual Poster project exemplifies a transformative shift in visual communication, revitalizing and expanding the communicative power of the poster—a historically adaptable medium for public engagement and storytelling. Traditionally confined to a two-dimensional format, posters now evolve into interactive, multi-layered spatial experiences, where audiences actively step inside the narrative rather than passively viewing information. This evolution, fosters deeper audience immersion, reimagining artistic spaces where design adds to cultural identity, and interactivity converge. By integrating VR-based contextualization and reinterpretation of historical artifacts, the project further reinforces this transformation, enabling cultural elements of the Glagolitics to be experienced not as static relics, but as dynamic, evolving presences within immersive environments.

As immersive and interactive media continue to rise, the convergence of visual and digital storytelling allows for hybrid narratives that blend artistic composition with interactive engagement. Emerging trends in multimodal storytelling, AI-driven narratives and VR-based experiential design suggest that storytelling is shifting toward a participatory and adaptive form, dissolving the boundaries between creator and audience, image and interaction, and physical and digital realities. *The Virtual Poster* project embodies this hybridization, showcasing how historical visual language can be reinterpreted through immersive, interactive digital spaces, enhancing traditional storytelling methods through digital innovation. This shift aligns with ongoing developments in experience design and sense of presence, particularly in multisensory museums and hybrid realities, where technological innovation expands narrative structures and audience participation beyond conventional frameworks (Pietroni, 2025).

Bellow is a table that illustrates the key differences between visual storytelling and digital storytelling, highlighting how traditional, static, and linear narratives have evolved into interactive, immersive, and adaptive experiences through emerging digital technologies like VR, AR, and AI.

Aspect	Visual Storytelling	Digital Storytelling
Narrative Structure	Linear, static, or sequential	Non-linear, interactive, dynamic
Audience Role	Passive observer	Active participant
Medium	Paintings, photography, posters, film	VR, AR, interactive media, AI-generated content
Engagement	One-way communication	Multi-sensory, real-time interaction
Interpretation	Fixed, shaped by artist's intent	Adaptive, influenced by user interaction
Technology Dependence	Minimal (traditional media)	High (requires digital tools and platforms)

Table 1. Difference between Visual storytelling and Digital storytelling (Tripkov L.)

As Artificial Intelligence (AI) continues to integrate into creative workflows, this research acknowledges the need for continuous experimentation and conceptual refinement to understand its implications for design thinking, artistic integrity, and multimedia communication. By implementing these developments through user-centered methodologies and design

principles, this study aims to establish a comprehensive framework for digital poster evolution, where human creativity, computational design, and AI-generated aesthetics intersect.

2.2 The Virtual (Glagolitic) Poster

My second research, published in June 2024 (Tripkov, 2024), explored a gamification-driven and cultural approach to the Glagolitic Alphabet within *The Virtual Poster* project. Originally designed as an interactive and immersive experience, it aimed to assess audience engagement through historical simulation and digital storytelling, aligning with contemporary VR-based cultural preservation trends. At that stage, game mechanics played a central role in enhancing historical engagement. However, critical insights gained from the Royal College of Art workshop with Professor Camille Baker (November 2024) and the *Virtual Poster* exhibition at *MC Gallery*, New York (December 12–25, 2024) led to a conceptual shift. Discussions with Baker and RCA students emphasized the importance of haptic interaction and spatial presence over gamified structures. Similarly, audience feedback from the New York exhibition reinforced that sensory immersion and interactive tactility were far more effective in transforming the poster medium in VR than traditional game mechanics. These findings redefined the project's focus, establishing *The Virtual Poster* as a spatially responsive artifact rather than a game-based digital interface (see Images 2.1 and 2.2).

This phase of research moves beyond gamification, centering VR as an immersive medium that reconfigures the traditional poster into a fully interactive, spatial, and haptic experience. By conceptualizing the poster as a dynamic digital environment, the study advances new methodologies for VR-based artistic engagement (see Image 3), prioritizing deep sensory interaction over task-oriented interactivity. This shift underscores a more profound exploration of materiality, perception, and the role of interactive surfaces in digital media, paving the way for expanded artistic and design research in immersive virtual environments.

Together with the project manager, Ivan Kikerkov, and the team of young and creative artists he lead, we decided to set within the historical setting of *Ss. Sophia* Church in Ohrid, which is closely tied to *Ss. Cyril and Methodius*, this VR scenario goes beyond architectural representation, integrating the first-ever *Slavic Gallery and Library* in VR. By combining interactive storytelling, digital replicas of historical artifacts, and exploratory challenges such as fresco puzzles, it shifts the learning experience from passive observation to active engagement.

While gamification remains present in the introductory phase—introducing users to the immersive dialogue of *Ss. Cyril and Ss. Methodius* and contextualizing their vision behind the creation of the Glagolitic Alphabet—it primarily serves as an entry point for cultural engagement (see image 4).

The immersive potential of *The Virtual Poster* presents both opportunities and challenges, particularly in balancing deep engagement with the risk of excessive immersion and detachment from reality. However, as the project evolved and underwent serious testing, I revisited its immersive world two years later, stepping into a familiar yet profoundly intimate space shaped entirely by the ancient Glagolitic script. Once confined to parchment, these letters now exist as dynamic, interactive environments, inviting exploration through sight, sound, and touch. This transformation extends beyond linguistic symbolism, offering a sensory journey into identity, cultural memory, and heritage. At a time when language is increasingly reduced to fleeting digital interactions, *The Virtual Poster* reclaims its physicality, ensuring that history is not merely archived but actively experienced.

Each Glagolitic letter unfolds within its own distinct virtual space, where meaning is not only read but physically embodied. Stepping into the letter ⰰ (AZ) (see Image 5), we find ourself immersed in a landscape of origins, where its form expands and surrounds us, evoking the essence of historical and linguistic beginnings. Within the space of ⰻ (ON), fluid motions and shifting sounds convey continuity and transformation, reflecting the script's journey across centuries. These environments are not abstract representations; they function as living, breathing interpretations of heritage, providing a deeply personal and participatory learning experience that surpasses conventional historical engagement (see Image 5).

As we reach out further, a letter emerges from the void—not as a static symbol but as a

dynamic, evolving entity, reshaping itself in response to my movements. The textures, the virtual weight of the letter in my hands, the subtle resistance as I interact with it—all these elements deepen my connection to a past that feels remarkably present. In this way, *The Virtual Poster* transcends traditional modes of engagement, blending haptic design, sensory experience, and interactive narratives to transform the act of learning into an embodied, immersive encounter with history.

3. Tradition, Change and Digital Evolution *(tradition of change)*

After analyzing *The Virtual Poster* experience, we shift our focus toward understanding the evolution of digital media and its impact on artistic methodologies. The continuous advancement of technology has redefined the intersection between artistic expression and digital innovation, expanding creative practices across disciplines. Throughout history, technological shifts have shaped artistic production, integrating movements such as programmed art, computer art, net art, and digital art, all of which respond to evolving digital landscapes (Rush, 2001, p. 22). This progression is not an isolated phenomenon but rather part of a broader artistic trajectory, influenced by avant-garde experimentation, conceptualism, and futurism—where technology, movement and interactivity, challenge and dissolve traditional artistic boundaries.

3.1 Recontextualizing the Past in Digital Heritage

Avant-garde art challenged artistic conventions, questioning the concept of the artist as a genius while exploring new relationships between space, time and audience participation (Burger, 1984, p. 56). By the mid-20th century, post-avant-garde movements further set a part rigid artistic boundaries, prioritizing ideas and process over aesthetic objects. Joseph Kosuth's *Art after Philosophy* reinforced this shift, positioning art as a form of knowledge production, extending beyond conventional categories into philosophy and sociology (Kosuth, 1969, p. 82).

Similarly, Dick Higgins' intermedia concept (1966) blurred artistic distinctions, merging visual arts, cinema, music, and literature into unified, interactive experiences (Higgins, 1966, p. 22). This hybridization led to a new artistic framework where all elements became interdependent, fostering experimentation and creative freedom. Post-avant-garde movements such as pop art, minimalism, and conceptualism continued this trajectory, rejecting Western artistic structures and bringing art closer to everyday life (Rush, 2001, p. 47).

3.2 Understanding the present

During the theoretical exploration, Farocki's concept of "operational images" seemed to be providing insights into how images function beyond visual representation, actively shaping systems, automation, and perception. These images are not meant to be *seen* but *used* — an idea recontextualized within *The Virtual Poster*, where historical artifacts become interactive, dynamic digital environments (Farocki, 2004, p. 17).

This concept reconfigures historical imagery into an active digital environment - Glagolitic script is not simply displayed but engaged with as an evolving digital entity. Unlike traditional museum archives, which present artifacts as fixed historical objects, this redefines cultural heritage as an interactive system, requiring active user participation to generate meaning which was establish in my approach, as his critique of passive image consumption becomes relevant here-users in *The Virtual Poster* interact with the letters, experiencing the script's cultural presence as a responsive, immersive space. This again aligning with Farocki's idea that historical narratives are shaped by technological mediation rather than passive remembrance (Farocki, 2010, p. 34).

3.3 The Digital Subject and Virtual Heritage

The Virtual Poster exists in two states: as a historical artifact and as a digitally reimagined cultural entity, compelling us to reevaluate how digital heritage alters traditional narratives. Olga Goriunova's concept of the "digital subject" challenges static identity representations, framing them as evolving processes shaped by engagement, computation and media aesthetics (Goriunova, 2019, p. 130). *The Virtual Poster* embodies this shift, positioning users as co-creators of cultural meaning. Through interactive engagement, Glagolitic letters become immersive environments, dynamically responding to

movement, gaze, and interaction (Goriunova, 2019, p. 132). Unlike traditional heritage displays, *The Virtual Poster* functions as a generative archive, to be rewritten through digital participation (Goriunova, 2019, p. 135).

This potential participatory model eventually can be justified with Gilles Deleuze's concept of "free indirect discourse"—adapted from Pasolini, suggesting that identity can be continuously reinvented through dynamic, transformative processes (Deleuze, 1989, p. 217). More accurately, this dynamic can be situated within W.E.B. Du Bois' formulation of *double consciousness*, applied here to conceptualize the dual ontological condition of users in virtual environments: the simultaneous presence of the embodied, real-world self and the digitally instantiated self, and the continual negotiation that unfolds between these two modes of being (Du Bois, 1903, p. 8). Within this interpretive framework, the *Virtual Poster* functions as a mediating construct that reconciles historical authenticity with digital rearticulation, enabling users to engage with cultural heritage both as a preserved material artifact and as an evolving, reinterpreted virtual experience.

3.4 Virtual Heritage as a Living Archive

By shifting from observation to exploration, the project demonstrates how digital media can redefine artistic expression, historical engagement, and user-driven storytelling. This mirrors contemporary posthumanist theories, which reject human-centered preservation models in favor of hybrid, participatory experiences (Wellner, 2018, p. 47).

Posthumanist discourse positions VR as a site of embodied intelligence and non-human agency, where interaction extends beyond passive engagement to movement, touch, and spatial exploration (Waligórski, 2024, p. 58). Glagolitic letters cease to function merely as linguistic symbols, instead becoming autonomous digital bodies with their own virtual spatial presence. This aligns with posthumanist principles, where VR blurs the boundaries between human and digital existence, reshaping cultural memory and heritage into an evolving, participatory experience.

3.5 New Model for Digital Heritage

By integrating Farocki's operational images, Goriunova's digital subject, and posthumanist theory, *The Virtual Poster* establishes VR as a transformative medium. This challenges conventional modes of preservation and cultural memory, positioning immersive technologies as active participants in historical reinterpretation as dynamic, co-created experiences. Drawing from Goriunova's digital subject, Deleuze's reimagining of art, and Du Bois' double consciousness, the project introduces a new paradigm for cultural engagement—one in which meaning is not inherited but continuously reshaped through interaction. As VR evolves, its impact on identity, history, and artistic expression will deepen, demonstrating that cultural preservation in the digital era is not about fixity, but about ongoing transformation—where the past is not merely archived but reactivated, lived, and reimagined through immersive technologies.

4. Exploring Virtual Reality and Interactive Media in Contemporary Art

As it has been mentioned through some art project examples, we can agree that Virtual reality (VR) and interactive media have become crucial tools for contemporary artists, allowing them to create immersive, participatory experiences that push the boundaries of perception, embodiment, and digital storytelling. During the reserach, I analized most of them, whose work intersects VR, augmented reality (AR), and interactive media, comparing their methodologies and thematic concerns.

Even though there are many whose works and projects serve as a counterpoint of experience based models, neither positions the *Virtual Poster* as a model for research or experimentation. Lets see bellow some important names for this paper:

4.1 Char Davies: Immersion and Embodied Interaction

Char Davies is widely recognized as a pioneer of VR art, particularly for her projects Osmose (1995) (see Image 6) and *Éphémère* (1998) (see Image 7), which revolutionized digital immersion by incorporating bodily interaction. Unlike conventional VR experiences that rely on controllers, Davies' works allow users to navigate

ethereal, nature-inspired environments using their breath and balance. By prioritizing physical engagement, her work challenges the Cartesian mind-body dualism and advocates for a more fluid, embodied form of virtual experience. Her research also interrogates the tension between technology and nature, urging a reconsideration of how digital landscapes can foster a deeper connection with the organic world. Inspired by her immersion enviroments, I belive that she influenced my latest stage of development.

4.2 Mohsen Hazrati - *FAL PROJECT*

Hazrati's *FAL PROJECT* (2017 - ongoing) (see image 8) and the cultural heritage of the Glagolitic Alphabet share a common interest in preserving and reinterpreting historical knowledge through digital transformation, yet they employ distinct methodologies in their approach. *FAL PROJECT* utilizes AI and machine learning to engage with Persian bibliomancy, dynamically generating algorithmically driven visual landscapes based on randomized selections from Hafez's *DIVAN* (Hazrati, n.d.-b). This automated process reshapes poetic meaning continuously, allowing users to experience Persian literary traditions in an evolving digital environment. Similarly, the Glagolitic Alphabet, has undergone various transformations throughout history, adapting to political, religious, and linguistic shifts. It has influenced my work to better understand and bridge the past with emerging digital frameworks and keep historical knowledge relevant in evolving cultural landscapes.

Hazrati's work is very important VR experience piece, not only that introduces a new, innovative approach by presenting a autonomous generative system, where AI-driven randomness dictates the recomposition of poetic meaning, but also by showcasing an interaction unique and ephemeral, that can exemplify the potential of the Glagolitic Alphabet media to revive, transform, and expand cultural heritage, demonstrating how computational and interactive methods can reframe historical narratives for new audiences and evolving digital landscapes (Bekhrad, 2018, p. 63).

Deepening on the analyses over the *FAL PROJECT*, I can conclude that my Glagolitic Alphabet transformation using the Virtual Poster requires contemporary reimaginings, that will highlight different yet complementary ways of mediating cultural memory in digital spaces.

4.3 *Placeholder* (1992) by Brenda Laurel and Rachel Strickland

Placeholder (1992), developed by Brenda Laurel and Rachel Strickland, is one of the earliest VR-based interactive storytelling experiments, exploring embodiment, presence, and participatory engagement in virtual environments. As a narrative-driven, multi-user VR experience, it allows participants to embody non-human entities, such as a snake or a crow, within a simulated landscape inspired by Canadian rock formations. Through gesture-based interaction, spatial navigation, and voice annotation, users leave traces of their presence, shaping the environment dynamically. This approach to non-linear storytelling, interactive spatial design, and immersive engagement is highly relevant to *The Virtual Poster* and its reimagining of historical artifacts in digital spaces. Additionally, *Placeholder* demonstrates the early application of VR in cultural and narrative contexts. The use of spatialized storytelling, user-generated content, and multi-user collaboration in *Placeholder* informs how VR can redefine cultural engagement and historical reinterpretation. While *Placeholder* experiments with the fluidity of identity and spatial navigation, *The Virtual Poster* extends this by positioning users as co-creators of historical meaning, transforming archival material into a participatory, evolving digital entity.

4.4 Rebecca Allen: Virtual Bodies and Interactive Movement

Rebecca Allen, an early pioneer in computer graphics and VR, has explored themes of movement, identity, and human-machine collaboration since the 1980s. She collaborated with the electronic music group Kraftwerk on early VR music videos and developed interactive installations that integrate AI-driven avatars with audience motion. Her research on virtual embodiment questions how digital representations of the human form impact self-perception, agency, and emotional expression. By experimenting with fluid motion and behavioral AI, Allen's work anticipates many of the challenges now facing digital identity in virtual spaces (see Image 9).

5. Conclusion

This paper demonstrates the diverse and expanding field of VR and interactive media. As a result, *The Virtual Poster* is no longer merely a digital adaptation of a print medium but has evolved into a dynamic representation of the intersection between human cognition, machine learning, and immersive interactivity. This transformation signifies a critical shift in my exploration of contemporary artistic and design discourse, positioning VR as a powerful medium that redefines how audiences engage with art, history, and cultural memory, highlighting the potential to establish and expand terminologies within the theory of art and design, paving the way for a more functional integration of VR in education, particularly within art and design faculties and academies. As education must continuously evolve to remain relevant, design as a discipline needs to transition toward a knowledge-based approach. This shift should encompass not only VR and interactive media but also emerging fields such as, data visualization, computational aesthetics, and interdisciplinary methodologies that foster innovation and AI-driven creativity.

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Image 9: Rebecca Allen, *Tangle of Mind And Matter*, Virtual Reality Art Installation, 4:00, Still, 2017 https://www.rebeccaallen.com/projects/the-tangle-of-mind-and-matter

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Biographical note

Laze Tripkov is an accomplished graphic designer and educator with a passion for interdisciplinary art and design practices. He is currently a professor in Visual Communication and Graphic Design at the Faculty of Art and Design, International Balkan University in Skopje. His expertise spans across creative digital disciplines, including VR immersions, media art, interactive installations, and emerging technologies research and education.

Laze holds an MA from the Academy of Fine Arts in Warsaw and pursued post-master studies in Multimedia and Design at the Academy of Fine Arts in Lodz. PhD at Faculty of Art and Desing, University Jana Evangelista Purkinje, Czech Republic. He conducted research on the symbols and iconography of the Balkan region as a Fulbright PhD scholar.

His works have been showcased in 11 solo exhibitions and over 75 group exhibitions worldwide, earning him prestigious awards such as the Golden Bee award from the Moscow Poster Biennale and the honorable award from the AUG Czech Association of Graphic Design.

Laze is actively involved in various design-related organizations and events, including being a member of the Rotary Community in Skopje and the World Design Organization. He played a significant role as a co-founder of Skopje Design Week and served as a program director for Skopje Creative Festival. Additionally, he was the national coordinator for creative industries in the Ministry of Culture of the Republic of Macedonia and worked as a consultant for the World Bank PRODE program in Montenegro.

Throughout his career, he has curated and organized numerous design-related exhibitions and social design projects. He is a sought-after speaker, delivering lectures and workshops, and serving as an international juror in design-related events and competitions. He served as the former vice dean at the Faculty of Design and Multimedia, UDG at Podgorica, Montenegro, and held the position of director at the Museum of Contemporary Arts in Skopje.

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