



FIG. 01 — OLD NAVY (DIRECT)

PREVIZ FRAME

The previz file that ran the windows.

OLD NAVY (DIRECT)

Five Herald Square windows, Unreal Engine, automated day/night cycles, and live models sharing the glass with digital characters — all driven by the same file that approved the cut.

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THE CHALLENGE

Turn Old Navy's Herald Square flagship into a live mixed-reality canvas: digital characters sharing five windows with real models, in one of the highest-footfall retail corridors in America. The illusion collapses if a single sightline, parallax cue, or eyeline is wrong — and there is no post-production pass on a storefront.

THE PREVIZ APPROACH

Most of the job lived in PREVIZ: the window worlds were designed, blocked and approved as motion against a measured model of the Herald Square façade. AIM then prepared the final delivery files for Unreal Engine — the system powering the windows — with dedicated daytime and nighttime clips, so the storefront swaps its light with the street's. Continuity between the on-screen world and the physical one was locked in previz, because the street would expose any frame that wasn't.

OUTCOMES

BASIS NOTED PER FIGURE

5 WINDOWS, ONE REAL-TIME CANVAS Unreal Engine scenes authored in PREVIZ, wired into the storefront display stack.	3 TRANSPARENCY WINDOWS, LIVE MODELS BEHIND GLASS On-screen characters keyed so people on the street read as part of the scene.
2 LIGHT CYCLES, ZERO OPERATORS Sunrise and dusk swaps ran automatically — no operator intervention.	1 FILE FROM APPROVAL TO PLAYBACK Qualitative — the previz that approved the cut is the system that drove the windows.

01 /

No second take on a storefront

A shoot can fix things in post. A live retail façade cannot. Every angle, parallax cue, and eyeline had to be correct at the moment of switch-on — which is why the entire installation was blocked in PREVIZ against a measured model of the actual façade before a single scene was exported.

02 /

Sharing the glass

Three windows ran a transparency layer: the digital character composited against a keyed background so the live model behind the glass read as part of the same scene. That trick is pure continuity discipline — the on-screen blocking has to respect real-world sightlines exactly, and previz is where exactness is cheap.

03 /

Previz past the edit, into operations

The system was time-of-day aware: the daytime film at sunrise, the nighttime film at dusk, no operator required. It is the cleanest example of the PREVIZ thesis extended to its logical end — the same file that approved the cut also ran the windows, live, in Manhattan.

*"There is no post on a storefront.
The windows worked because the
file that ran them had already been
walked, in motion, a thousand times."*

— AIM · HERALD SQUARE PRODUCTION NOTES

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