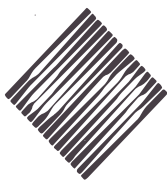


# ACM SIGGRAPH VIDEO REVIEW

ISSUE 135



**SIGGRAPH 2000**

**ANIMATION THEATER PROGRAM, PART 1**

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# DREAMSCAPES & MOUSEBRUSHES

## **01 Faux Plafond - Cosmic Promenade**

---

**Producer:** Mikros Image

**Summary:**

On a night with a full moon, a couple who could not find sleep keep busy in their apartment. A domestic distraction and fantastic journey under a vault of stars....

**Contributors:**

Direction: François Vogel  
Production: Mikros Image  
Post-production: Mikros Image  
Operator: Pascal Laurent  
Music: Jérôme Coulet  
Project manager: Michel Bultè  
Digital Artists: François Vogel,  
Anna Paula Pizzocarò

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## **02 Cycle**

---

**Producer:** Nobuo Takahashi

**Summary:**

The objects in this film are a kind of metaphor for people who live and work in the Tokyo area. These people are extremely busy, due to daily tedious and exhausting tasks. A sudden explosion sets them free for a while, but succeeding days are as oppressive as ever.

**Contributors**

: Hiroto  
Sasaki

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## 03 Calling

---

**Producer:** Tomoya Naruse

**Summary:**

An original and unique expression of 3D CG and photographic scanning using a pinhole camera, photoshop filters were applied to each frame and repeated to express texture changes and subtle particle blurring in the sequence. The scanning process enables a soft glow that attenuates from the center to the edge of the picture. The image and soundscape were then linked together to become fantastic poetry of Japanese tastes and beauty.

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**Contributors:**

Iwao Haruguchi

## 04 Nebular

---

**Producer:** Yoichiro Kawaguchi

**Summary:**

This piece is a result of artistic impression and scientific reasoning. I wanted to explore the topological geography in a virtual universe using my self-organizing processes. The images of the Hubble Space Telescope look like amoeba, similar to the images of microscopic creatures, which inspired my new vision, including its new texture and developing process of the surface with viscosity and gravity.

**Contributors:**

Naohiro Shichijo, Shinji Sasada,  
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## 05 Sunset

---

**Producer:** David Haxton

**Summary:**

Light emitting kinetic sculptures are seen in a museum setting. Other sculptural objects interact with the space in real and impossible situations. The function of the non-light emitting objects is to define the space as a solid form. At the same time these objects reveal (through use of intersecting surfaces) that the space is merely an illusion created in virtual space. All of these events occur during a sunset. Both the sun and the light emitting objects define the space through light. Both key frame and dynamics were used in the animation process.

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## 06 The Driven Key

---

**Producer:** Dan Bailey

**Summary:**

An animated study in mirrored symmetry.

**Contributors:**

Imaging Research Center, UMBC

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## **07 Believer**

---

**Producer:** Secret Sauce

**Summary:**

After Mimi Goese's record was completed, I sought to create a music-video for her song "Believer." Needing to achieve this quickly for promotional purposes, I devised a minimal piece based upon Animation-Sketches created in real-time using the mouse as a semi-dance-partner while the song played. These sketches contained the song-sync, lighting, movement, scaling, and dynamic information. I meticulously tweaked these spontaneous dance-sketches into something more precise.

Information was copied, referenced, and labored over to create lip-sync and complexity while retaining the dance-spontaneity from the channel information.

**Contributors:**

Music: Mimi Goese

Inspiration: Dwight Rider

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## **08 Autumn Bamboo**

---

**Producer:** Ching Clara Chan

**Summary:**

An animated Chinese ink brush painting. The style was achieved by applying procedural shaders on 3D models.

**Contributors:**

Thomas Moore

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## **09 Dedale Ascetique aux Frasques Louanges**

---

**Producer:** CNBDI LIN

**Summary:**

An object has something to say to us. It takes us back in time. A rift opens, enabling us to enter a dream.

**Contributors:**

Music: Eric Caillerez

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## **10 Synchronicity**

---

**Producer:** Tony Hurd

**Summary:**

“Synchronicity” is an entirely computer generated dance allegory. The passage of time, including the evolution of the characters, is augmented by a progression of stylistic looks. The complex choreography was captured using the Vicon 370 optical motion capture system. Nearly 100 markers were used to capture all of the subtleties of the performance. Vicon, Filmbox, Softimage and ILM software were used to reconstruct and apply the motion capture data to the CG dancers. The CG environment was constructed in Softimage, surfaced with RenderMan, lit with ILM proprietary software, and ultimately demolished using a Maya rigid body simulation.

**Contributors:**

Computer Graphics Supervisors: Tim Alexander, Jeremy Goldman, Hayden Landis, Sean Schur

Camera: Stefen Fangmeier

Digital Lighting Setup, Ending Sequence: Christian Foucher

Computer Graphics Artists: Mario Capellari, Paul Churchill, Mike Conte, Lindy De Quattro, Vince De Quattro, Jeff Ertl, Todd Fulford, Peg Hunter, Dan Lobl, Jennifer McKnew, Patrick Neary, Ricardo Ramos, Frederic Schmidt, Jeff Shank, Douglas James Smith, Ken Wesley

Digital Paint Artist: Patrick Jarvis

Digital Model Development and Construction Artists: Dugan Beach, Andrew Cawrse, Jim Doherty, Michael Easton, Aaron Ferguson, Paul Giacoppo, Rick Grandy, Paul Kavanagh, Corey Rosen, Susan Ross, Tony Sommers, James Tooley

Motion Capture Producer: Sandra Scott

Motion Capture Supervisors: Jeff Light, Mike Min

Film Recording Supervisor: Joshua Pines

Editor: Carey Burens

Negative Cutter: Doug Jones

Choreography: Paula Telander, Phyllis Cagnolatti

Dancers: Tanyce Alaga, Sheri Spellwomen

Original Musical Score: Jim Gardiner

Vocalist: Valerie Matthews

Production and Technical Support:

Michael Cordova, Tim Greenwood,

Ian McCamey, Janine McGraw,

Jim Milton, Mike Peters, Seth

Rosenthal, Mike Sanders Special

Thanks: Industrial Light + Magic

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# NUTS & BOLTS

## 11 Young at Heart

---

**Producer:** Mark Sager, Lol Creme

**Summary:**

An old actress reminisces in her dressing room as she prepares to go on stage. All seems normal until she dramatically transforms into a young woman. How can she possibly do this? She is the world's first digital actress, so she can change into any form she likes! The film shows close-ups of an actress who never existed performing in a standard dramatic context, demonstrating the Life F/X facial modeling, animation and performance capture system. Life F/X enables the creation of photorealistic facial animation of humans and creatures, and simulates complex skin deformation which allows digital makeup effects such as aging or youthening.

**Contributors:**

Directors of Life F/X Development: Dr. Mark Sager, Dr. Paul Charette  
Visual Effects Supervisor: David Altenau CG

Artists: Chris Waegner, Rudy Grossman, Olivier Sarda, Kevin Smith, David Altenau, Justine Sagar

Software Development: Shane Blackett, Stuart Norris, Dr. Richard Christie, Dr. David Bullivant, Dr. Paul Neilsen, Dr. Peter Hunter

Digital Tracking: Kieran Waegner, David Kalinoski, Brad Kalinoski, James Shephard

The Jester: Jessica Vallot

Old Age Makeup Consultant: Todd Masters

Director of Photography: Gale Tattersall

Editor: Greg DeCamp

Music: Lol Creme

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## 12 Little Fluffy Clouds

---

**Producer:** Henrik Wann Jensen

**Summary:**

A simulation of light scattering in the atmosphere as a layer of clouds develops. The simulation includes a physically based sunlight model and it takes into account multiple scattering, global illumination, and spectral sampling.

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## **13 Space Station Fly-Through**

---

**Producer:** PricewaterhouseCoopers

**Summary:**

“Space Station Fly-Through” was featured in “Journey Into The Zone” but with an alternate ending and flight path. Three different 3D programs were used to create this sequence.

**Contributors:**

Storyboard, Art Direction: Carmen Roman

3D Animation, Programming:

Mark Bamforth

Sound: John Callifra

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**Mark.Bamforth@US.PwCGlobal.com**

## **14 Digital Galaxy Project**

---

**Producer:** American Museum of Natural History

**Summary:**

This video is an excerpt from the inaugural show at the new Hayden Planetarium in New York City. It depicts only a portion of the full 21-meter digital dome projection. We begin with the real-time-rendered Milky Way, pulling out to reveal its neighboring, pre-rendered galaxies as outlying members of the Virgo Supercluster, the densest group in the filament that dominates this view drawn from Brent Tully's 3D catalog of 30,000 nearby galaxies. For still larger scales, we switch to Ostriker and Bode's gigaparsec dark-matter simulation, showing the universe as a foam of condensed filaments and knots surrounded by vast voids.

**Contributors:**

National Center for Supercomputing Applications: Donna Cox, Stuart Levy, Robert Patterson

American Museum of Natural History: Dennis Davidson, Carter Emmart, Erik Wesselak

Batwin+Robin Productions:

Michael Hoeschen, Robin

Sylvestri

Science Data: Digital Galaxy Project

University of Hawaii: Brent Tully

Princeton University: Jeremiah

Ostriker, Paul Bode

Real-Time Simulation Software:

Aechelon Technology

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## **15 Shapes of the Invisible: Butterfly**

**Producer:** Altomedia

**Summary:**

A series of 22 scientific films provide an amazing dive into the heart of matter. For the very first time, we discover through a continuous forward zoom the microscopic structure of everyday things, astonishing and unexpected landscapes that lead us to the atomic texture.

**Contributors:**

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## **16 EPS Process and Applications Video**

**Producer:** Christopher Batty, Maria Spinella

**Summary:**

Three years ago, IOMEDIA created a simple animation for EPS to demonstrate their proprietary rubber recycling process to potential investors. The original video was so successful that EPS came back to IOMEDIA this year to have us create a new, updated video for them. Based on photographs, video and a trip to the original facility, IOMEDIA recreated the entire process using Softimage 3D. X ray passes were used to show the functionality of the machines. Depth of field was added using Adobe After Effects. In all, eight separate animation passes were composited together using Softimage DS.

**Contributors:**

Moneta Ho, Ildar Istarki, Steve  
Korian, Ben Kou, Marc Lafontant,  
Nobu Nakaguchi, Carla Pickering,  
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## **17 UFO - Boeing JSF**

---

**Producer:** Eileen O'Connor

**Summary:**

The images in this sequence are 100% CG. No plate photography was used or required for these shots. Terrain and sky backgrounds are either matte paintings or retouched satellite imagery used as texture maps. The Joint Strike Fighter and additional vehicles such as the KC-10 tanker and the USS Stennis aircraft carrier were modeled to exacting detail from blueprints and reference photos. Lighting of the Joint Strike Fighter was achieved with a combination of off-the-shelf tools and in-house shaders. Digital humans were modeled and textured in LightWave and animated with a proprietary animation software program.

**Contributors:**

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## **18 Digital Muybridge - The Human Figures of Japan**

---

**Producer:** Hiroshi Arita

**Summary:**

Muybridge once had recorded the motion of human and animals in multiple photographs. These chronophotographs are valuable works as both photo album and human database. "The Human Figures of Japan" is based on ergonomical somatometry data of 25 real Japanese men and women. These virtual human figures are synthesized by 3D digitizing data, motion capture, and multiple angle photographic and video data.

**Contributors:**

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# DISTRACTIONS

## 19 The Longest Journey

---

**Producer:** Ragnar Turnquist

**Summary:**

"The Longest Journey," a computer game adventure set in parallel worlds of magic and science, features over 30 minutes of rendered video which is used to tell the story of April Ryan, a young woman with the ability to shift between twin realities.

Software: Kinetix 3D Studio

MAX; Adobe Premiere, After Effects

**Contributors:**

Amanda Ronai, Renate Andersen, Christian Enger, Lars-Petter Anfinsen, Iwan Scheer, Rune Spaans, Oyvind Jernskau, Thorolf Tonjum, Kjetil Hjeldnes, Bjorn-Arve Lagim, Tor Linlokken

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## 20 Stick Figures: A Virtual Concert

---

**Producer:** Wayne Lytle

**Summary:**

Self playing instruments perform a virtual concert. Procedural animation techniques were applied to automatically generate all instrument motion directly from the MIDI score with note/frame accuracy. These procedural animation algorithms are third-generation extensions of those used in Lytle's 1990 SIGGRAPH piece "More Bells and Whistles."

**Contributors:**

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## **21 ISS Pro Evolution**

---

**Producer:** Makoto Toyama

**Summary:**

For this PlayStation game introduction, focus was placed on one player instead of many and on the close-up of four limbs instead of the entire player. Tightened muscles and muddy shoes in backlight are portrayed in detail. Boys from all over symbolize people's adoration of soccer. Vivid background colors are used, for soccer is a bright and powerful existence.

Team members worked separately on the modeling, painting, and animation. To maintain plan integrity, one person was in charge of the storyboard, layout, lighting, rendering, and editing.

**Contributors:**

Murazo, Tsuguo Tadano, Naomi Hara, Akira Yamaoka

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## **22 Chemical Brothers - Let Forever Be**

---

**Producer:** Partizan Midi Minuit

**Summary:**

This music video was created in honor of the 1970s (kaleidoscope and mosaic effects) using camera rather than post effects. Shot using two different media, video and 35 mm, we matched film and video and created in-between frames for images that were completely different.

Starting with one talent, our challenge was to multiply the talent or starting with multiple talents and ending with just one.

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Buf Compagnie

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## **23 Toyota Future World Experience**

---

**Producer:** Dentsu, Dentsu Tec, ExMachina

**Summary:**

“Future World Experience” is both a real roller coaster and a virtual exploration of what the car society will be like in the future. With the Cybercharacter guide, our audience chooses which universe to visit (Earth, Ocean, or Air) and the appropriate vehicle design (27 different vehicles are proposed) using the LCD screen in the car’s control panel.

**Contributors:**

Client: Toyota  
Agency: Dentsu Tec  
Digital Images: ExMachina  
Original Concept: Arish Fyzee  
Ride: Intamin

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## **24 The Game Room**

---

**Producer:** Monty Clark

**Summary:**

“The Game Room” is a 3D computer animated demo of an idea for a TV show or web broadcast. The 3D animated characters review video games by interacting with them. The short, which highlights the skills of a very talented group of animators, contains 3D computer animation, 2D animation, 2D computer animation, compositing, and an original soundtrack.

**Contributors:**

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## **26 Morgan - Miss Parker**

---

**Producer:** Partizan Midi Minuit

**Summary:**

Creation of a city in 3D.

**Contributors:**

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# LONG SHORTS

## **26 Avenue Amy**

---

**Producer:** Sally Norvell

**Summary:**

"Avenue Amy" follows the life of its star as she searches for love in New York City's East Village. The actors were shot against green screens to achieve both a stylized look and to assure that their gestures and facial expressions would remain evident in the final animation. 3D environments were created from still photographs of New York locations and the footage was treated in After Effects. After the actors' skin tones and clothing shapes were pulled, a traditional cel animator painted the characters. Finally, using 3D Studio MAX, lighting was added to give the scenes depth and realness.

**Contributors:**

Technical Directors: Lewis Kofsky,  
Birgit Rathsmann

3D Modeler: Jeeyun Sung

Cel Animation: Vanessa

Vanderbaan, Grace Liu

2D Compositor, Web Design:

Marcos Zevallos

Production Manager: Phil Higgs

Writer: Amy Sohn

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## **27 Wu Tang: Shaolin Style (game movies)**

**Producer:** Anton Petrov, Daniel Prouline

### **Summary:**

Famous Wu-Tang Clan members try to rescue Master Xin and save the world from the evil Mong Zhu emperor by practicing their Wu Tang skills in America and China. Created for PlayStation and based on the rap group Wu-Tang Clan, this piece was animated and rendered with Softimage 3D. A proprietary Mental Ray plug-in and lip-sync tools were used to create photorealistic hair, speech animation and facial expressions.

### **Contributors:**

Art Director: Larry Paolicelli

Story: Adam Goldberg

Writer: Jay Halderman

Assistant Director: Vladimir Aleksandrov

Project Leader: Avenir Sniatkov

Production Sketching: Vitaly Anickin

Animation: Sergey Boguinsky, Anton Lomakin, Alexander Mialo, Anna Ksionz

Face Animation: Vladimir Tchernych

Modeling: Yuri Tchernych, Fidail Guilmoutdinov, Dmitry Astakhov

Lighting, Texturing: Dmitry Kholodov, Natasha Kholiavko

Composing, Post-Processing: Olga Tcheremisova

Programmers: Anton Krupkin,  
Stanislav Volodarsky

Featured Voices: Katt Brown,  
Warren Burton

Additional Voices: Gregory D.  
Eagles, Erik King, Tony Masa,  
Tohoru Masamune

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