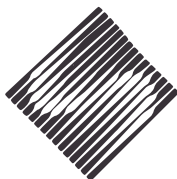


# ACM SIGGRAPH VIDEO REVIEW

ISSUE 138



**SIGGRAPH 2001**

**ELECTRONIC THEATER PROGRAM**

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# **Computer Animation Festival 2001: A Digital Odyssey / Electronic Theater**

## **Electronic Theater Opening Piece**

### **SUMMARY**

The two-minute opening to the 2001 edition of the Electronic Theater is an homage to Stanley Kubrick's masterpiece with a slight SIGGRAPH twist.

### **CONTRIBUTORS**

Blur Studio

Supervisor: David Stinnett; Producer: Al Shier; Lead Animator: Richard Bluff; Animators: Brandon Davis, Tom Dillon, Juan Granja, Jon Jordan, Noel McGinn, Kirby Miller, Marlon Nowe, Derron Ross, Jeff Weisend, Bill Zahn; Motion Capture: John Bunt; Systems Administrator: Duane Powell; Systems Support: Daameon Nicolaou

Sony Pictures Imageworks

Director: Jerome Chen; Executive Producer; Jacquie Barnbrook; Coordinator: Eric Withee; Matte Paintings: David R. Bleich, Apryl D. Knobbe; Logo Design/Supervision: Sheena Duggal; Logo Design: Michael Scheffe; Particle Design/Animation: Theo Vandernoot, Stirling Duguid; Logo Typographic Layout: Rachel T. Nicoll; Logo Concept Art: Marzette Bonar

Editor: John Berri

Music: David Norland

Sound Design: Shoreline Studios

Processors Supplied by Intel

Slitscan Images Courtesy of Siggraph Video Review

HD Mastering Courtesy Sony Pictures Hi-Definition Center

Matte Paintings and Logo Supplied by Sony Pictures Imageworks Inc.

Logo Invented on HP LINUX

Workstations Provided by Hewlett

Packard Company

Logo Created in Houdini, Leading 3D

Animation Software, Donated by Side

Effects Software

Buzz Lightyear Courtesy of Pixar

Animation Studios/Disney

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## 1 Body Story

---

**PRODUCER** Dan Gluckman

### **SUMMARY**

Body Story is a series of programs that takes the audience on six thrilling journeys inside the human body. MPC created 48 minutes of computer animation for 6 episodes, which was 12 months in the making and in excess of 350 shots. Body Story won "Special Animation Award" at LEAF. In-house software was written throughout 2000 to effect an efficient method of rendering such vast amounts of geometry.

Other Software: Maya, RenderMan, Shake, Proprietary Software, Inferno, Fire.

### **CONTRIBUTORS**

Director: Daniel Percival, Leanne Klein

Post-Production: The Moving Picture Company; CG Supervisors: Richard Morris, Chas Jarrett, Jim Radford; Animators: Glen Swetez, Lars Johansson, John Leonti, Jon Attenborough, Russell Appleford, Adam Lucas, Tony Thorne, Kevin Modeste, John Kay, Rory Marks, Martin Heigan, Ben Sheperd

Programming: Jonathan Stroud, Peter Grecian, William Geiger

Computer Systems: James Pearson, Stewart Anderson; Compositing: Paul O'Shea, Greg Slater, Yelena Stojanvoic, Danny Etherington, Mark Stannard

Design: Robin Shaw, Richard Morris

Art Direction: Robin Shaw, Sean Schur

Production: Asher Edwards, Gilbert James

### **Contact:**

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## 2 Work In Progress

---

**PRODUCER** Christian Kubsch

### **SUMMARY**

In a fantastic workshop hidden deep in a world of natural wonders, two peculiar inventors squabble over their latest creation. What's more important, concept or implementation? A mysterious third party intervenes and provides the elusive, missing ingredient.

### **CONTRIBUTORS**

Director: Tom Bertino

Story Supervisor: Anthony F. Stacchi

Visual Effects Supervisor: Erik Mattson; Co-Producer: Jill Brooks

Layout Supervisor: Scott Farrar; Executive Producers: Patricia Blau, Jim Morris; Cast: Tony Haygarth, Richard Wilson; Music: Jimmie Haskell

Production Design: Erik Tiemens; Character Design: Carlos Huante; Sound Design: Tom Myers; Editor: Steve Bloom; Character Animation Supervisors:

Chris Armstrong, Sean Curran, Tim Harrington; Creature and Set Model Supervisor: Paul Giacoppo; Creature and Set Viewpaint Supervisor: Susan

Ross; CG Sequence Supervisors: Joel Aron, Amelia Chenoweth, Patrick Conran, Indira Guerrieri, Gerald Guthschmidt; Story Artists: Jamie Baker,

David Gosman, Bosco Ng, Brian O'Connell, Steve Purcell, Garret Sheldrew

CG Lead Development Artists: Barry Armour, Tommy Burnette, David Meny;

Bong + Dern; Audio: Kessler Media Productions, Ltd.; Sound Mixer: Scott Cresswell, Callaway & Kirk Company LLC; Author and Artist: David Kirk; Editorial Director: Nicholas Callaway; Director of New Technology: Jeremy Ross; Senior Editor: Antoinette White; Designer: Toshiya Masuda; Production Director: True Sims; Associate Publisher: Paula Litzky; Director of Contracts: Laurie Feigenbaum; Director of Digital Services: George Gould; Personal Assistant to Mr. Kirk: Debbie Geri; Art Assistant: Raphael Shea; Special Thanks: Michael Peyser, Jean Feiwei, Barbara Marcus, Jennifer Braunstein, Donna Bascom

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## **5 Where is Frank?**

---

**PRODUCER** Filmakademie Baden-Württemberg

### **SUMMARY**

"Once Upon a Time" from the alternate perspectives of cool cowboys, a fly and the ride of things. Animated by hand, with hand drawn ink textures.

Software: Maya, Photoshop

### **CONTRIBUTORS**

Director: Angela Jedek  
Production: Frank Wurster  
Animation: Jens Hansen, Martin Breidt  
Plug-in Programming: Harald Grubele  
Music: Sebastian Müller

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## **6 Anjyu**

---

**PRODUCER** Yasuo Ohba

### **SUMMARY**

Anjyu refers to composited layers of calmness. It reflects the animator's feelings and emotions while in the creative process.

### **CONTRIBUTORS**

Director: Yasuo Ohba  
Music: Tomoko Tatsuta  
Video Engineer: Naohiro Saito

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## **7 Image of Summer**

---

**PRODUCER** Kouichi Kai

### **SUMMARY**

A TV commercial for a Japanese department store. Four animals created using computer graphics sing "What a Wonderful World" in a sentimental tone of voice. A different animal is used to express a different season: a dog for spring, frog for summer, fish for autumn, and crow for winter.

The piece was produced using MAYA and Media Illusion.

### **CONTRIBUTORS**

Director: Jyunichi Fujita

Planner: Seiko Nakamura

Camera: Takahiro Matsunaga

Lighting: Kazuyoshi Yamaguchi

P. Manager: Tsugihisa Tanaka,

Hiroko Kimula

VFX: Kenichiro Tanaka, Kazuhisa

Watanabe, Hiroshi Yanai

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## **8 Hessi James**

---

**PRODUCER** Martin Burkert

### **SUMMARY**

In the desert of Arizona two Cowboys meet for a most unusual duel.

Software: Maya

### **CONTRIBUTORS**

Director: Johannes Weiland

Story: Badesalz

Animation: Johannes Weiland

Score: Thomas Mehlhorn

### **Contact:**

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## **9 The Crossing Guard**

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**PRODUCER** Ringling School of Art and Design

### **SUMMARY**

Our hero is entrusted with but one unyielding duty, to protect and preserve the lives of children. There are three things he must battle while endlessly fighting to perform his calling. First, he's only a crossing guard. Two, the traffic is heavy. Three, he's an armadillo.

Software: Maya, DeepPaint, Premiere

### **CONTRIBUTORS**

Director: Joshua West  
Faculty Advisor: Jim McCampbell  
Victory FX Animation: Alex Whitney,  
Gaston Ugarte, Alex Wang, Jennifer  
Woodbury, Jerry Brown, Steve Cady,  
Jamie Deruyter, Joe Spadaro, Heather  
Thomson, Phil Chiocchio, Claudia  
Cumbie-Jones, Deborah Healy

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## **10 Image of Spring**

---

**PRODUCER** Kouichi Kai

### **SUMMARY**

A TV commercial for a Japanese department store. Four animals created using computer graphics sing "What a Wonderful World" in a sentimental tone of voice. A different animal is used to express a different season: a dog for spring, frog for summer, fish for autumn, and crow for winter.

The piece was produced using MAYA and Media Illusion.

### **CONTRIBUTORS**

Director: Jyunichi Fujita  
Planner: Seiko Nakamura  
Camera: Takahiro Matsunaga  
Lighting: Kazuyoshi Yamaguchi  
P. Manager: Tsugihisa Tanaka,  
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## **11 The Instant Animator Machine**

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**PRODUCER** Rick May

### **SUMMARY**

SIGGRAPH attendee stumbles across the next big use of motion capture technology.

Created in Maya.

### **Contact:**

**Rick May**  
**Oakland CA**  
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## 12 Unexpected Perspectives

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**PRODUCER** Ringling School of Art and Design

### **SUMMARY**

In a beautiful world of blue flowers, an organic character who is divided from the environment operates his harvesting machine. After an unexpected event he must make a realization about the outside world.

### **CONTRIBUTORS**

Director: Scott Dickey

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## 13 Rendering Translucent Materials

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**PRODUCER** Steve Marschner

### **SUMMARY**

This animation demonstrates a new practical model for rendering. Translucent materials, such as marble, milk and skin have a soft and smooth appearance that cannot be simulated with standard lighting models. We illustrate the importance of correctly rendering translucency, and show how this can be used to eliminate the traditional hard computer graphics look.

Our model is described in detail in the SIGGRAPH 2001 paper "A Practical Model for Subsurface Light Transport".

### **CONTRIBUTORS**

Director: Henrik Wann Jensen  
Marc Levoy, Pat Hanrahan

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## 14 Distrust of Romantica

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**PRODUCER** Hitoshi Suenaga

### **SUMMARY**

An image of an old circus....

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## 15 Chameleon

---

### SUMMARY

The chameleon is an internally produced character animation. The challenge was to simulate the specific motion of the creature and to create a realistic environment of a rain forest.

### CONTRIBUTORS

Director: Pablo Bach  
Sebastian Faber, Juan-Pablo Brockhaus,  
Sebastian Weidner, Rüdiger  
Kaltenhäuser

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## 16 Metropopular

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**PRODUCER** Jason Heapy, Laura Lockwood

### SUMMARY

Metropopular is an animated short film about what the cities of America would say to one another if they could talk. Frantic about a popularity contest in which these cities are competing, they jockey for top position while arguing between themselves. Highlighting their separate personalities, each city had his or her own reason why they should be "America's Favorite City."

### CONTRIBUTORS

Director: Jonah Hall  
Executive Producer: Julie Haddon  
Editing: Greg Snyder, John Dorst  
Sound Design: Colin O'Neill  
Job TD: Marty Sixkiller  
Film Technician: John Hanashiro  
Marketing / Publicity: Kelly Brown, Amy  
Kridler

### Contact:

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**URL: www.pdi.com**

## 17 Nostalgia

---

**PRODUCER** Momoko Daigo, Takashi Yamaguchi

### **SUMMARY**

One summer's day, a woman visits the place she had spent so much time as a child, her old hometown. The town is quiet, as if almost nothing has changed. Overcome by nostalgia, she begins to recall fragments of her past.

### **CONTRIBUTORS**

Director: Momoko Daigo, Takashi Yamaguchi

Music: Minamo Takahashi, Junichi Nakatsuru

Motion Capture, Character Setup: Namco C-Team, Tetsuya Tat Wakao

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## 18 Pipe Dream

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**PRODUCER** Wayne Lytle

### **SUMMARY**

In this single from a video album, all instruments are played by steel balls shot out of PVC tubing. From the producer of the original musical fountain in "More Bells and Whistles", SIGGRAPH 1990. Two years in the making, the full video album is comprised of 7 pieces, each by a completely different instrument configuration. Proprietary animation software analyzes the music, and automatically drives the movement of the instruments for highly accurate and efficient animation. Essentially no traditional keyframing is used. The DVD version of this video album is due to be released in late Summer 2001.

### **CONTRIBUTORS**

Director: Wayne Lytle  
David Crognale

### **Contact:**

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## 19 Norfolk Southern "Chasm"

---

**PRODUCER** Carlton Ashley, Jim Shippee

### **SUMMARY**

Chasm depicts two CG cities on either side of a rift. One represents the brick and mortar business world, the other e-commerce. Norfolk Southern trains effortlessly span the gap in-between. The detail and design of the worlds created a compelling hyper-realistic visual density unusual in commercial CG, with some shots topping 2.5 million polygons. To aid in integrating live talent, the spot was choreographed prior to shooting and played back on set with overlaid actors and extras.

### **CONTRIBUTORS**

Director: David Dryer

CG Production: Rhythm & Hues "Black Box"

CG Director: John-Mark Austin

Executive Producer: Michael Crapser

Head of CG Production: Ian Dawson

Producer: Deborah Austin

Digital Artists: Tim Everitt, Brad Hayes,

Mike Johnson, Steven Rogers, Brian

Tatosky, Andrew Weiler, Andy Wilkoff

City Designs: Gary Montalbano

Modeling: Tex Kadanoga

Matte Painting: Lopsie Chan Schwartz

Flame Artist: Colleen Brattesani

Inferno Artist: Tony Barazza

### **Contact:**

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## 20 The Pit 2

---

**PRODUCER** Al Shier

### **SUMMARY**

An out-of-touch executive tells a clearly frustrated artist key ways upper management would like to better market their product. The second installment in the Pit series.

### **CONTRIBUTORS**

Director: Tim Miller

Tom Dillon, Jon Jordan, David Stinnett,

Jeff Weisend, Bill Zahn, and the

animation team

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**Tim Miller**

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## **21 Woodrow Wilson Bridge Project**

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**PRODUCER** Jeff Coleman

### **SUMMARY**

A detailed 3D model was created to show the \$500 million construction of a 10-mile section of I-95 at the Virginia/Maryland border. It includes four multilevel interchanges and a major bridge (Woodrow Wilson Bridge) across the Potomac River.

Using AutoCAD Land Development and 3D Studio MAX, a multi-gigabyte 3D database was created to engineering accuracy. The animation is 19,000 frames long and was managed so that changes could be re-rendered, composited and posted in a 48 hour turn around, using five-dual 933 PC's.

### **CONTRIBUTORS**

Director: Jeff Coleman

Animator: Michael Bogatin

Modelers: Curt Coleman, Jim Winborg,  
Chi Tran

Video Editor: Charles Parsons

Photoshop: Al Torres Jr.

Project Supervisor: Norine Walker

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## **22 Airheads**

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**PRODUCER** Mike Wheeler

### **SUMMARY**

Airheads depicts a relationship between creatures who are interconnected in an absurd manner.

### **Contact:**

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## 23 Image of Autumn

---

**PRODUCER** Kouichi Kai

### **SUMMARY**

A TV commercial for a Japanese department store. Four animals created using computer graphics sing "What a Wonderful World" in a sentimental tone of voice. A different animal is used to express a different season: a dog for spring, frog for summer, fish for autumn, and crow for winter.

The piece was produced using MAYA and Media Illusion.

### **CONTRIBUTORS**

Director: Jyunichi Fujita

Planner: Seiko Nakamura

Camera: Takahiro Matsunaga

Lighting: Kazuyoshi Yamaguchi

P. Manager: Tsugihisa Tanaka,

Hiroko Kimura

VFX: Kenichiro Tanaka, Kazuhisa

Watanabe, Hiroshi Yanai

### **Contact:**

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## 24 Values

---

**PRODUCER** Van Phan

### **SUMMARY**

A father realizes what he truly values. Inspired by Van's relationship with his late father Nguyen Phan.

### **CONTRIBUTORS**

Director: Van Phan

Composer: Michael Sean Colin

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## **25 Image of Winter**

---

**PRODUCER** Kouichi Kai

### **SUMMARY**

A TV commercial for a Japanese department store. Four animals created using computer graphics sing "What a Wonderful World" in a sentimental tone of voice. A different animal is used to express a different season: a dog for spring, frog for summer, fish for autumn, and crow for winter.

The piece was produced using MAYA and Media Illusion.

### **CONTRIBUTORS**

Director: Jyunichi Fujita  
Planner: Seiko Nakamura  
Camera: Takahiro Matsunaga  
Lighting: Kazuyoshi Yamaguchi  
P. Manager: Tsugihisa Tanaka,  
Hiroko Kimula  
VFX: Kenichiro Tanaka, Kazuhisa  
Watanabe, Hiroshi Yanai

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**+81.92.525.0129 fax**  
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## **26 Say Cheese**

---

**PRODUCER** Das Werk

### **SUMMARY**

A story of greed, gluttony, and vanity. A mouse gets in trouble when he eats so much cheese that he can't move. A cat then comes along and his troubles really begin.

### **CONTRIBUTORS**

Director: Derek Flood  
Animation, Story: Derek Flood

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## **27 The Internet Star: Alien Song**

---

**PRODUCER** Victor Navone

### **SUMMARY**

Alien Song is a computer animated short conceived and created by artist Victor Navone. The animation originated as a personal hobby but has since attained global internet celebrity. This short features the original alien character "Blit Wizbok" lip-synching to Gloria Gaynor's disco anthem "I Will Survive" before meeting a sudden and ironic demise.

Created on PC and Macintosh computers using off-the-shelf software and traditional animation techniques.

### **CONTRIBUTORS**

Director: Victor Navone  
Jamey Scott, Gloria Gaynor

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## **28 Enemy At The Gates**

---

**PRODUCER** Jean-Jacques Annaud

### **SUMMARY**

Perhaps the greatest challenge that Enemy at the Gates presented was how to serve the film's narrative flow while staying as faithful as possible to history. For the opening sequence, digital matte paintings depicting Stalingrad's war-torn skyline were derived from an exhaustively researched 3D architectural library. Detailed surveys of surviving Stuka aircraft ensured an accurate portrayal of the dive-bomber attack. In the air raid sequence the 3D library was taken to its logical conclusion with a digital recreation of the entire ruined cityscape. Through extensive pre-visualization work, all visual effects were tightly integrated with the film's dramatic structure.

### **CONTRIBUTORS**

Director: Jean-Jacques Annaud

Mathew Plummer, Antony Bluff, Mathew Holben, Rudi Holzapfel, Jesper Kjolsrud, Richard Bain, Charlie Noble, Frazer Churchill, Paddy Easton, Richard Briscoe, Adrian Banton, John Hardwick, Paul Riddle, Sarah Soulsby, John Moffat, Jody Johnson, Chris Panton, Julian Mann, Elie Jamaa, Martin Preston, Pete Bebb, Paul Franklin, Sheila Dunn, Fredrik Sundquist, Jake Mengers, Asa Svedeberg, Annick Hartnel-Tournier, Martin Hill, Mikael Hakansson, Guiliano Vigano, Mike Ellis, Jim Bowers, Dimitri Delacovias, Ciaran Crowley, Claire Tinsley, Hannah Cassell, Dale Lewis, John Seymour, Ian Chisholm, Steve Macpherson, Simon Burley, Pete Hanson, Neil Miller, Nigel Arnold, Claie Mitchell, Kerrie Grant

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**PRODUCER** Jason Wen**SUMMARY**

An individual steals a unique identity in a world of absolute control.

Software: LightWave, Project Messiah, After Effects, Premiere, Photoshop, Steinberg Nuendo.

**CONTRIBUTORS**

Director: Jason Wen

Screenplay: Howard Wen

Concept Artist: Andrew Jones

Music: Casey Hess, Don Relyea

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**30 Fruits of Labor**

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**PRODUCER** Candice Alger**SUMMARY**

The film is a quirky tale that centers around a small creature named Guy and his misadventures with an apple. The action takes place in a gorgeous, park like setting, infused with luminous tones and rich detail. Our unfortunate little star trips on a grape and lands heads-first in an apple on a picnic table. His ensuing struggles and the results make for a Chaplinesque comedic sketch that is a tour de force of Giant Studios' new animation aesthetic.

**CONTRIBUTORS**

Director: Rudy Poat; Writer: Rudy Poat; CG Supervisor: Sean Pollack

Technical Director: Blake Holland; Compositing and Editing: Rich Suchevis;

Animation and Modeling: Anwar

Al-asmí, Kurt Judson, Santosh Kale,

Michael Kennedy, Dave Peng, Mark

Therrell; Lighting and Shading: Rudy

Poat; Texturing: Dave Peng, Anwar Al-

asmí; Pre-Vis Layout: Dave Peng;

Systems Administration: Jeff Askew,

Alex Nicassio; Producer: Kathleen Fitch;

Marketing and PR: Rand Cabus; Audio:

Dave Henshaw; Special Thanks:

Therese Bruno, Ludovick Michaud,

Nothing's Real Shake

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## **31 Rule Based Dynamic Simulation for "Wave of Death"**

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**PRODUCER** Jens Folger

### **SUMMARY**

To produce this fully computer generated dam breaching sequence a Rule Based Dynamic System has been used, which differs significantly from conventional keyframe animation or pure dynamic simulation. Instead of animating each chunk, fragment, dust, water or mist element separately, software was developed to combine all dynamic behavior, interactions and dependencies in one rule system. With Rule Based Dynamic Simulation, the control of the whole visual effect sequence was extremely simplified, reducing the amount of work dramatically.

### **CONTRIBUTORS**

Director: Frederik Steiner  
Stephan Trojansky, Florian Hu, Roland Langschwert, Fritz Beck, Albrecht Steinmetz, Sebastian Küchenmeister, Edwin Braun

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## **32 Final Fantasy - The Spirits Within**

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**PRODUCER** Jun Aida

### **SUMMARY**

Final Fantasy - The Spirits Within defines the current state of the art in fully synthetic moviemaking. It breaks new ground by presenting a fully computer-rendered world populated not by insects, robots, or toys but by realistic human characters who can act and directly involve the audience. Ambitious use of new modeling and procedural animation methods, high-quality rendering, and new forms of special effects have been combined with traditional character animation and innovative motion-capture technology to create a theater experience unlike anything movie audiences have yet seen, and which is likely to spawn an entirely new genre.

### **CONTRIBUTORS**

Director: Hironobu Sakaguchi  
Co-Director: Motonori Sakakibara

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## **33 The Search for Infinity Teaser**

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**PRODUCER** Cinesite Visual Effects

### **SUMMARY**

This piece is a journey through the mandelbrot set. Originally produced as the opening for an Imax film by the same name, this psychedelic voyage takes you through mathematics and art, showing that they are one and the same, and beautiful. Narrated by Arthur C. Clarke.

### **CONTRIBUTORS**

Director: Ron Fricke  
Art Director: Carlos Arguello  
In-house Producer: Carole Cowley  
Fractal Render Watch: Tim Gibbons  
Software Engineer: Phil Graham  
Digital Effects Supervisor / Compositor:  
Steve Wright

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