



## SIGGRAPH 2001

## ANIMATION THEATER PROGRAM PART 2

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# **ACTION ADVENTURE**

## **1 Wild Jungle - Motion Ride**

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**PRODUCER** Shingo Yasumaru

### **SUMMARY**

A jungle tour of downhill bumps, cliff-hangers, a collapsing bridge, discovery of an ancient burial site, and an unpredictable ending turns this into one wacky adventure. Wild Jungle is a twelve person motion ride with a 180 degree wrap-around screen seamlessly projected by three CRT projectors at 60 frames/second.

### **CONTRIBUTORS**

Director: Shinji Torigoe

Shinji Lei, Ryo Takahashi, Toshinori Takata, Kazue Tsukamoto, Yoshimi Saito, Takamasa Namiki, Yukiko Isobe, Youichi Iwata, Hiroki Morikawa, Masahito Honda, Masato Takazawa, Takako Ohbuchi, Syozi Okada, Kenichi Hasegawa, Ryo Matsubara, Ji-youn Song, Masaki Sakai, Makoto Fukushima, Kazuhiko Nagai

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## **2 Metal Gear Solid 2 Sons of Liberty**

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**PRODUCER** Hideo Kojima

### **SUMMARY**

This work was created by editing in-game demo scenes of our PlayStation 2 game Metal Gear Solid 2 Sons of Liberty planned for a 2001 release. Almost all of the scenes consist of materials rendered at real time on a home game console instead of an expensive PC. Our challenge is striving for CG footage that you can touch rather than watch.

### **CONTRIBUTORS**

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### **3 Master Q**

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**PRODUCER** Tsui Hark

#### **SUMMARY**

Master Q is a legend in Chinese folk culture. Most Chinese know this comic character since the 60's. Combining the vision of Director Tsui Hark and Menfond production, we produced a 75 minute 3D character movie within 8 months. It becomes the first 3D character animation in Chinese film history. Tsui Hark said, "Master Q brought me a lot of happy and sweet memories, especially since there has been so much pressure and misery in our society and families. I would like to have this opportunity to introduce a peaceful and joyful world to the audience."

#### **CONTRIBUTORS**

Director: Eddy Wong, Herman Yau  
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### **4 Stop Motion Versus Computer Animation**

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**PRODUCER** Erik Vignau

#### **SUMMARY**

Contrary to its title, Stop Motion Versus Computer Animation employs harmony rather than conflict. It is a collaboration of disciplines, formats, stop-motion, CG, high-definition video and live-action film brought together for laughs.

Software: Maya, After Effects, Jenoptic MF

#### **CONTRIBUTORS**

Director: Kyle Bell  
Producer: Erik Vignau  
FX Supervisor/Composer: Noah Klabunde  
DP: Mark Ifort  
Editor: George Shubin  
Stage Manager: Toby Ethridge  
Camera Operator: Charlie Rewalt  
Motion Control: Bret Crutcher  
Camera Assistant: Audrey Moore  
TD: Alex Inman  
Electronic Imaging Engineer: Gary  
McRobert  
Digital Image: Dean Koenig  
Model Builder: Bill Stall  
Character Setup: Derick Carlin

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## **5 Oddworld: Munch's Oddysee™, SIGGRAPH Teaser**

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**PRODUCER** Sherry McKenna

### **SUMMARY**

How would you feel if you broke your leg in a bear trap, were abducted by soulless scientists, had an alien device implanted in your skull and found out your race had been hunted to extinction? Meet Munch™, the hero of Oddworld's oddest opus yet! Captured by sadistic Vykker neurosurgeons, Munch and his fellow lab animals must escape Vykker's Labs Pharmaceutical Corporation before they are processed into a thousand tiny pain relievers.

3D models, animation and rendering were created using Maya and composited using Shake. Water was created using Arete Nature F/X and Paraform was used for scanned data.

### **CONTRIBUTORS**

Director: Lorne Lanning

Assistant Director: Chris Ulm

Producers: Shane Keller, Josh Heeren

Production Design: Farzad Varahramyan,

Raymond Swanland, Gautam Babbar,

Silvio Aebischer Animators: Scott

Easley, Shawnalee Anderton, Mauricio Hoffman

Technical Directors: John Burk, Matt

Aldridge, Ryan Ellis, Marke Pedersen,

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Tech Ops: Eli Rodriguez, Randy Hicks,

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## **6 Time Out**

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**PRODUCER** Vancouver Film School

### **SUMMARY**

A little boy has been give a 'time out' in the corner, when he gets an idea to become a Superhero. He creates havoc around the house unaware that he will encounter his greatest weakness.

### **CONTRIBUTORS**

Director: John Wong

Sound: Brett Anthony

Editor: Rina Gallo

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## **7 Cartoon Network's "Quick Draw El Kabong"**

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**PRODUCER** Liz Gazzano

### **SUMMARY**

Cartoon character "Quick Draw McGraw" becomes El Kabong the Hero and fights El Bad Guy with his steel guitar. El Kabong & Babalooie ride into a garishly colored small town in Mexico that is inhabited by Day of the Dead skeletons. El Bad Guy and his cohorts are generally out to get the townfolk. El Kabong saves them and heroine Linda Neigh from certain disaster at the end of the piece and El Bad Guy gets his just desserts.

Hand-painted characters and backgrounds were scanned into the Mac and animated in After Effects. Music by the band Calexico.

### **CONTRIBUTORS**

Director: George Evelyn

Production: Wild Brain, Inc., San Francisco, CA

Producer: Liz Gazzano

Executive Producers: Jeff Fino, Paul Golden

Animation Director: Jance Allen

Production Design: Dave Gordon

Agency: Cartoon Network

Agency Creative Director: Michael

Ouweleen

Agency Writer: Dave Berg

Agency Producer: Lynn Slowinski

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## **8 Microsoft Xbox "Two to Tango"**

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**PRODUCER** Al Shier, Sherry Wallace

### **SUMMARY**

Microsoft came to Blur seeking a cutting-edge teaser that would add impact and energy to the unveiling of its future Xbox gaming console. With the visceral and energetic Two to Tango that Blur created, we were able to convey the emotion, intensity, and visual splendor that video games on the Xbox will possess in the very near future.

### **CONTRIBUTORS**

Director: Tim Miller

Jeremy Cook, Tom Dillon, Jeff Weisend,

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# SCIENCE FACT/FICTION - THE PREQUEL

## 9 F8

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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**

Screenplay: Howard Wen

Concept Artist: Andrew Jones

Music: Casey Hess, Don Relyea

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## 10 New World Computing Cinematic Team

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**PRODUCER** Mark Caldwell

**SUMMARY**

The NWC Cinematic Team is dedicated to the ideal that as a species, we are either inherent storytellers or we're those who hunger to experience the rich tapestry woven by those visual artisans. So prevalent is this drive that there is room for both the industrial entertainment machines and the village storytellers, in whatever form that they take. We are only seven, but each of us bring to the table one exquisite spice to mix with our diligence and passion into a feast that we humbly lay before our family, friends and neighbors.

**CONTRIBUTORS**

Director: John Slowsky

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## 11 Zoids

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**PRODUCER** Toshihiro Nakazawa

### **SUMMARY**

A toon shader was used to blend 2D cel animations. First, each 3D model's basic actions (walking, running, jumping) were established, then using the animation sequence function of Softimage 3D, an autofilling motion blend was performed to produce many cuts.

RETAS! Pro and After Effects were used for combining 2D characters, hanging smoke, rock, and natural objects. These made it possible to fine-tune the arrangement and eliminate any oddness.

### **CONTRIBUTORS**

Director: Takao Kato  
Yoshihiko Marutani, Masakazu Kubo,  
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## 12 In the Body

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**PRODUCER:** Savage Frog!

### **SUMMARY**

Savage Frog! worked up this short piece depicting a body factory worker dealing with a potential crisis.

All of the modeling, animation and rendering was done using NewTek's Lightwave 3D.

### **CONTRIBUTORS**

Storyboard, Set Modeling, Texturing,  
Lighting, Camera: Ken Sullivan  
Character Modeling, Animation: Paul  
Davies  
Audio: Eric Freeman  
Concept, Design: Seth Kearsley

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# DOCUMENTARY

## 13 Computer Reconstruction: Temple Site at Phimai

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**PRODUCER** Richard M. Levy

### **SUMMARY**

A United Nations World Heritage site, Phimai is a walled complex of reconstructed temples, libraries and ancillary structures, one of the most important Khmer monuments in Thailand. Reconstruction of the temple site serves as a case study highlighting the potential of computer visualization as a tool in heritage resource management. Besides offering archaeologists, historians and museum curators a non-evasive environment for testing reconstruction scenarios, virtual worlds offer the public access to important historic monuments without the wear of excessive visitation.

### **CONTRIBUTORS**

Animation, Video: Richard M. Levy

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## 14 Considering an Exotic Pet?

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**PRODUCER** Skye Carlson

### **SUMMARY**

A predatory reptile makes a cute pet when it's young, but can it be fun to eat from a can instead of catching food on the hoof? And what if the owner gives up trying to care properly for it? Only really well prepared people can take care of an adult exotic pet well enough to give it a pleasant life.

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## 15 Synthesizing Sounds from Physically Based Motion

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**PRODUCER** James F. O'Brien

### **SUMMARY**

This video demonstrated our technique for approximating the sounds that are generated by the motions of solid objects. As the motions of the objects are computed, their surfaces are analyzed to determine how the motion will induce acoustic pressure waves in the surrounding medium. Our technique computes the propagation of those waves to the listener and then uses the results to generate sounds corresponding to the behavior of the simulated objects. Further details are provided in our paper in the SIGGRAPH 2001 proceedings.

### **CONTRIBUTORS**

Perry R. Cook, Georg Essl

### **CONTACT:**

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## 16 DAB: Interactive Haptic Painting with 3D Virtual Brushes

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**PRODUCER** Vincent Scheib

### **SUMMARY**

This video presents the system described in the SIGGRAPH 2001 paper by the same name. We attempt to capture the sight, touch, and feeling of the artistic painting process by providing the traditional tools of a painter. This allows anyone to control a virtual brush as a real brush. To achieve this, we have designed a physically based, deformable, 3D brush model and bi-directional, two-layer, paint model. These allow the user to produce complex brush strokes intuitively. The haptic feedback enhances the sense of realism and provides critical tactile cues.

### **CONTRIBUTORS**

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## 17 Desert H2Ouse

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**PRODUCER** k+d.lab

### **SUMMARY**

Conceived as a critique of traditional architectural flythroughs and perhaps a glimpse into the future of online environments, this short film documents the investigation of an abandoned house from multiple points of view. The camera movement was accomplished through four layers of motion capture data via the mouse.

### **CONTRIBUTORS**

Director: Joseph Kosinski  
Design/Animation: Joseph Kosinski  
Titles/Graphics: Dean DiSimone  
Sound Design: Jeff Kosinski

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## 18 Capitol Zoom

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**PRODUCER** Gregory W. Shirah

### **SUMMARY**

Capitol Zoom is a seamless, cloudless, zoom-in from a global view down to the nation's Capitol. Composed entirely of real earth-observing satellite data. Included are IKONOS 1 meter data, Landsat7 15/30 meter data, Terra/MODIS 250 meter data, and Terra/MODIS 8 kilometer data. The visualization first zooms in seamlessly, then zooms out showing where the different data set layers reside.

This visualization was created using Maya for motion control, Renderman for rendering, IDL for preprocessing of the data, Imagine for image registration, and Photoshop for color matching.

### **CONTRIBUTORS**

Director: Stuart Snodgrass  
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## 19 New Baiyun International Airport, Guangzhou City, China

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**PRODUCER** Jeff Coleman

### **SUMMARY**

The Chinese government needed a public relations tool to promote this completely new major airport construction project to airline customers worldwide. A seven-minute video shows how a passenger would travel from curbside through the terminal to aircraft boarding. Arriving passengers are seen passing through to the baggage area.

The architectural staff created the 3D exterior shell in FormZ. The animation staff detailed the interior using 3D Studio MAX. The 3D model was created and rendered using five-dual 933 PC's, the animation is 10,800 frames long and required six weeks to build and render.

### **CONTRIBUTORS**

Animation: Michael Bogatin  
Models: Curt Coleman, Jim  
Winborg, Chi Tran  
Video Editor: Charles Parsons  
Photoshop: Al Torres Jr.  
Architectural Design: April Yang,  
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## 20 Wing 2001

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**PRODUCER** Yusaku Toyoshima

### **SUMMARY**

This is a TV commercial for a new brassiere. We created a charming virtual idol to make the brassiere attractive.

### **CONTRIBUTORS**

Director: Kei Yoshimizu  
Yasuhiro Otsuka, Shinya Kohno,  
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### **CONTACT:**

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## 21 Courthouse With Curved Elements

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**PRODUCER** Takehiko Nagakura

### **SUMMARY**

This prototype house is one of a series of courthouse designs made by Mies van der Rohe in the 1930's. The CG film team took the original schematic design that survived on a plan drawing, achieved a derivative version by adding components similar to those found in other projects designed and built by the architect and developed a visualization utilizing radiosity-based software. The camera moves between and around the uniquely shaped elemental walls and reveals the pleasure of developing scenes full of material colors and the ambiance of sunlight.

### **CONTRIBUTORS**

Computer Graphics: Stephen Duck

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## 22 The Book of Pooh

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**PRODUCER** Robin Seidon

### **SUMMARY**

The Book of Pooh incorporates the mesmerizing look of Bunraku, a form of Japanese puppetry that dates back 300 years, combined with real-time CG virtual sets of the entire Hundred Acre Wood.

### **CONTRIBUTORS**

Director: Mitchell Kriegman

Paul Lacombe, Cabot McMullen, Chris Renaud, Bob Taylor, Jens Scott, Vlad Bina, Blake Holland, Dan Klem, Lawrence Littleton, Jim Spieler, Hans Anderson, Mark Rhodes, Erica Levin

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## COMEDY - THE RETURN

### 23 Comics Trip

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**PRODUCER** SUPINFOCOM

**SUMMARY**

A little boy goes to a birthday party...with his imagination!

**CONTRIBUTORS**

Director: Christophe Barnouin, Nathalie Bonnin, Luc Desgardin

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### 24 Kami

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**PRODUCER** SUPINFOCOM

**SUMMARY**

A piece of paper is looking for friends....

**CONTRIBUTORS**

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Music: Patrick Ghienne

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## 25 Tabasco Commercials

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**PRODUCER** UPSTART! Filmproduction GmbH

### **SUMMARY**

Four commercials for Tabasco green pepper sauce produced in film resolution for cinema release in Europe.

Character modeling and animation using 3D Studio MAX with Character Studio, compositing of various rendered layers in After Effects and Shake.

### **CONTRIBUTORS**

Director: Bodo Keller  
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## 26 The Turing Test

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**PRODUCER** Mark Sagar

### **SUMMARY**

Artificial intelligence computer algorithms compete with each other in a game show setting where they attempt to pass the Turing Test and be accepted as human. The work represents a new paradigm in computer generated filmmaking. The realistic 3D human-like digital actors were recorded in real-time directly from the display of a standard PC. The characters' dialogue was created with a text to speech engine or automatically synchronized to real voice audio clips. The digital actors were directed using a markup language to describe behaviors and expressions with real-time interactive playback.

Software: LifeFX

### **CONTRIBUTORS**

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## **27 Hubert's Brain**

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**PRODUCER** Nina Rappaport

### **SUMMARY**

Cornered by a bully on a class trip to the museum, Hubert Stinkler gets locked into a laboratory where he literally stumbles onto a talking brain in a jar and gets mixed up in a bizarre tale of vivisection and mayhem. Hubert's Brain is a twisted buddy movie starring a boy and a brain. Each will go to great lengths to prove the values of friendship. The story gives new meaning to the phrase "everybody needs some...body."

Software: Maya, Shake

### **CONTRIBUTORS**

Director: Phil Robinson

Wild Brain, Inc.

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## **28 Hessi James**

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**PRODUCER** Martin Burkert

### **SUMMARY**

In the desert of Arizona two cowboys meet for a most unusual duel. A 3D computer animated short film.

Software: Maya

### **CONTRIBUTORS**

Director: Johannes Weiland

Story: Badesalz

Animation: Johannes Weiland

Score: Thomas Mehlhorn

### **CONTACT:**

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## SCIENCE FACT/FICTION - THE RETURN

### 29 Horses On Mars

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**PRODUCER** Eric Anderson

**SUMMARY**

3.6 billion years ago, a microbe is blasted off its home planet from a meteor impact and embarks on a journey through the inner solar system. After spending time on other worlds, it decides home is best and tries to return, only to head in the wrong direction by mistake. Unable to ever return again, it has a stunning vision of home, and what lies ahead for it. The imagery mimicks the look of electron microscope imagery.

**CONTRIBUTORS**

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### 30 Freeware

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**PRODUCER** Mike Kaczmarek

**SUMMARY**

Visually stunning and action packed, Freeware is a 3D, CG animated thrill ride through a futuristic world. This sci-fi short follows three cyborgs on a daring race to rescue Maia, an assistant at a powerful IT company, from the grips of its evil CEO.

Software: Maya

**CONTRIBUTORS**

Director: Alex Orrelle  
Supervising Technical Director: Andres Martinez; Art Director: Jed Diffenderfer; Shading Supervisors: Tadao Mihashi, David Lipton  
Animation Supervisor: Kate Cole; Lighting Supervisor: Erik Smitt, Maria Yershova; Visual Effects Supervisors: Brian McClure, Mark Manfrey  
Compositing Supervisor: Dan Cayer; Sound Supervisor: Genevieve Freckelton; Music: Andrew Leung;  
Voice of Porter: John Rothman  
Voice of Angela/Maia: Sabrina Schlumberger; Voices of Corp Soldiers: Mike Kantor; Animation Supervisor: Gabriel Schlumberger; Editor: Bryan Poon

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**URL: [www.freewarethemovie.com](http://www.freewarethemovie.com)**



## **31 Exploring Serotonin in the GI Tract**

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**PRODUCER** Peter Korian

### **SUMMARY**

IOMedia, in collaboration with Intermed Media Inc, created this interactive presentation for the healthcare company, Novartis. The presentation, geared towards medical doctors, explores the relationship between the enzyme, serotonin, their receptors in the gut, and Irritable Bowel Syndrome. The purpose of the presentation was to visually convey this complex, yet fundamental mechanism in hopes of creating new therapies for the treatment of IBS. Extensive knowledge of the workings of the gastrointestinal system and associated neural network was required in order to accurately depict the abstracted, microscopic spaces.

All visual design, animation, compositing, editing and interactive design were performed in-house.

### **CONTRIBUTORS**

Director: Eric Rosemann  
Gregory Amos, Dan Burt, Eugene Carroll, Ildar Istarki, Steven Korian, Benjamin Kou, Marc Lafontant, Michael Lasker, Benjamin Pir, Gregory Wallach, Steven Wood, Cindy Yang, Manchiu Yeung, Peipei Yuan

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## **32 Oblivious**

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**PRODUCER** Ringling School of Art and Design

### **SUMMARY**

We tend to be unaware of other worlds that exist and how our actions impact their inhabitants.

### **CONTRIBUTORS**

Director: Alex Whitney  
Jim McCampbell, Karen Sullivan, Victory FX Animation Studios, Josh West, Matt Wilson, Luke Roman, Iva Lovell

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## **33 Knitwear Rendering**

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**PRODUCER** Heung-Yeung Shum

### **SUMMARY**

Knitwear rendering presents a significant challenge because of many detailed characteristics, such as the microstructure of yarn fibers, variations in stitch patterns, and shape irregularities. In our SIGGRAPH 2001 paper, we address this rendering problem by introducing a modeling primitive called the lumislice, which represents a yarn cross-section. By propagating a lumislice over a knitwear skeleton and adding soft shadow effects, we are able to synthesize realistic images of knitwear over various levels of detail while capitalizing on transparency-blending hardware. The results of our technique are exhibited in this video and compared with real footage.

### **CONTRIBUTORS**

Director: Baining Guo  
Ying-Qing Xu, Yanyun Chen, Hua Zhong,  
Stephen Lin, En-Hua Wu

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## **34 X-Men: Mystique Transformations**

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**PRODUCER** Lauren Shuler Donner, Ralph Winter

### **SUMMARY**

For X-Men, Kleiser-Walczak artists developed a new 3D morphing technique for transforming various live action characters into the evil metamorph Mystique. CG keyframe and procedural animation formed the basis of visual effects that were seamlessly integrated with Rebecca Romijn-Stamos' performance and Gordon Smith's practical make-up.

### **CONTRIBUTORS**

Director: Bryan Singer; Special Visual Effects: Kleiser-Walczak; Visual Effects Supervisor: Frank E. Vitz; Visual Effects Producer: Erika Walczak; Lead Animators: Scott Palleiko, Kody Sabourin; Animators: Derald Hunt, Beau Janzen, Alisa Loren Klein, Jeffrey A.W. Lew, Rickard Soderstrom; Compositors: G.G. Heitmann Demers, Douglas Aiken; Modeler: Stephen Mann; 2d Artist: Kseniya Hoppe; Render Manager: Tom Hendrickson; Film Manager: Martha Small; Production Coordinator: Santo Ragno; Technical Consultant: Daniel Roizman; Technical Advisor: Jeffery A. Williams; Visual Effects Advisor: Jeff Kleiser; Special Thanks: Bryan Singer, Lauren Shuler Donner, Ralph Winter, Rich Thorne, Mike Fink, Twentieth Century Fox

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## **35 Antarctica: A Flying Tour of the Frozen Continent**

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**PRODUCER** Wade Sisler, Michael Starobin

### **SUMMARY**

For 18 days during the Southern Hemisphere spring of 1997, a NASA-launched Canadian satellite called RADARSAT collected pieces of a puzzle that will help scientists study the most remote and inaccessible part of the earth, Antarctica. Scientists have now put the puzzle pieces together to form the first high-resolution radar map of the mysterious frozen continent. With detail to the point of picking out a research bungalow on an iceberg, this new map has answered scientist's questions about the icy continent, and has also raised new questions about strange and fascinating features never seen before.

### **CONTRIBUTORS**

Director: Alex Kekesi  
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## **36 Evolution of the Universe: Large-scale Structure and Galaxy Formation**

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**PRODUCER** Donna Cox, Tom Lucas

### **SUMMARY**

Visual excerpt from the PBS HDTV "Runaway Universe", courtesy WGBH-NOVA and Tom Lucas Productions. The Adaptive Mesh Refinement simulation grid automatically refines into subgrids to develop small-scale features, generating over half a terabyte of data. We see gravitation forming nested hierarchies which vary many orders of magnitude. Tiny fluctuations in the density of the early universe are amplified into a network of interconnected filaments. Condensing gas clouds give birth to new stars and merge into whirling galaxies which congregate, collide, and interact in a fiery cosmic dance.

### **CONTRIBUTORS**

Director: Donna Cox, Stuart Levy,  
Robert Patterson  
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