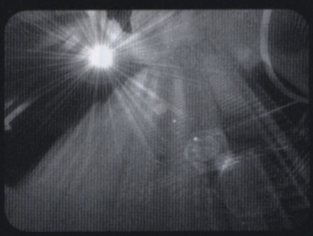
SIGGRAPH2004



Animation Theater Program Part 2

ACM SIGGRAPH Video Review Issue 149

01 1may 1:00

A show of hyper-realistic rendering together with simulated motion dynamics. Maximum care to details are used to turn viewers attention from the original film's destination and cause the feeling that we are watching a real world, filmed with an amateur camera. It supposes to answer a question of whether virtual reality can be interpreted as reality and how easy is it to cheat the human eye.

PRODUCTION

Modeling: 3ds max tools. Rendering technique used most: Scanline area shadow. Average CPU time for rendering per frame: 15-30 minutes. Total production time: one month. Production highlight: Used standard tools and techniques, no compositing.

SOFTWARE

Modeling, animation and rendering: 3ds max 5.0. Additional software: Adobe Premiere 5.1. OS: Windows XP.

HARDWARE

PC/AMD 1.7 GHz CPU, 512 MB RAM

Director/Producer: Daniel Zdunczyk

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02 Drift 1:00

Psyop conceptualized, designed and directed "Drift" a 60 second art film for Bombay Sapphire. They were asked to create a piece that speaks to elements of Bombay Sapphire's brand - alluring spirit, style & sophistication, complexity, and depth.

Psyop built the story through performances, editing, and camera work. They moved away from an understandable sense of space to create a sense of intrigue and otherworldliness. Viewers never see a horizon line, or know how deep or shallow the space is because Psyop chose to express space and environment through lyrical animation and camera moves. When the camera pans across the scene and subtly shifts to an overhead from a side-angle shot it happens so organically it doesn't feel jarring, and consequently delivers a sense of relaxation.

Psyop enhanced the story by paying specific attention to composition, palette, and environment. Visual techniques were inspired by traditional Japanese screen painting of panoramas, where space is abstracted. Psyop meticulously developed the atmosphere so that it had a water-like, daydream-ish quality. Colors of blue undulate - echoing the brand identity of Bombay Sapphire gin.

PRODUCTION

Modeling: polygons and NURBS, transparency mapping, and fur objects for foliage. Average CPU time for rendering per frame: 5-30 seconds. Total production time: six weeks.

SOFTWARE

Modeling, animation, and dynamics: XSI 3.0. Rendering: XSI 3.0, Mental Ray 3.0. Compositing: After Effects, Flame. OS: Windows 2000, IRIX 6.5.

HARDWARE

PC 2.2 GHz CPU, 1 GB RAM. Rendering farm: 6 CPUs.

Directors: Todd Mueller, Kylie Matulick
Producer: Daniel Rosenbloom
Contributors: Design, Animation: Psyop; Designers, Directors: Todd Meuller, Kylie Matulick; Executive Producer: Justin Booth-Clibborn; Technical Director: Todd Akita; Flame Artists, Compositors: Eben Mears, Roi Werner; Animation Artists: Todd Akita, John Clausing, Tom Cushwa, Kevin Estey, Eric Borzi, Kent Seki

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03 Otsu 5:38

An old, mad scientist dreams of reaching the moon.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Maya hardware rendering and After FX. Average CPU time for rendering per frame: 3-8 minutes. Total production time: approximately 200 days.

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 4.5. Compositing: After Effects 5.0. Additional software: Photoshop 6.0, Premiere 6.0. OS: Windows 2000.

HARDWARE

PC dual 1.6 GHz CPU, 1 GB RAM. Graphics card: GeForce 3.

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Directors: Lucas Vallerie, Mathieu Gastaldi, Sylvain Crombet
Producer: Supinfocom Valenciennes
Contributor: One Plus One

04 **Microcosm** 2 59

"Microcosm" is a 2D animation piece on the theme of micro-worlds. Looking through a microscope, we can find a micro cosmos where many curious things exist - snowflakes, pollens, germs and so on. From this viewpoint, microbes such as freshwater algae become especially interesting. Although their geometric cell structure is very simple, they show us a variety of artistic forms. The representation of microscopic worlds using original software is demonstrated. A square metaball (meta-cube) was used as the main algorithm for modeling the algae-like objects.

Director/Producer: Joe Takayama
Contributors: Etsuo Genda, Tatsuro Ishii, Shingo Harada, Yuichiro Yamashiro

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05 **Tetra Pak - Forests** 1 39

The spot opens with a germinating shoot breaking through the tarmac of a London Street. Saplings and larger trees are then shown sprouting and growing in various locations around the capital. Trees were created inside glass office buildings, lining the streets in Oxford Circus, shooting from an underground platform, growing under the Centre Point tower - some complete with roots dangling beneath a nearby bridge. MPC also created a CG forest in front of Battersea Power Station. The three main references were the Norwegian Spruce, the Scott's Pine and the Silver Birch.

MPC's 3D department carried out 25 shots over a 6-8 week period. The 3D team created models of each of type of tree and then used "BioNatics", a specific software designed to simulate the movement of growing trees. They also developed existing proprietary technology to simulate the wind moving through the leaves and branches. This model reconstructs the dynamic effects of factors such as turbulence and wind on a body to give a natural look. Where the CG trees were composited into shots, matte paintings were used in and around the base of the trunk showing cracks where the ground had broken around the germinating shoots.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Mental Ray with Final Gather. Average CPU time for rendering per frame: 40 minutes. Total

production time: eight weeks. Production highlight: Use of proprietary "Cantilever" to add natural dynamic movement to the trees, right down to individual leaves.

SOFTWARE

Modeling, animation, and dynamics: Maya 5. Rendering: Mental Ray. Compositing: Inferno Combustion. Additional software: BioNatics tree simulation software. Custom software: Numerous Maya plug-ins. OS: Linux.

HARDWARE

PC /Intel dual 1.7-2.6 GHz CPU, 2 GB RAM. Rendering farm: 100 CPUs.

Director: Frederic Planchon
Producer: Mark Whittow-Williams
Contribotors: DoP: Patrick Duroux; Editor: Paul Watts, The Quarry; Agency: Abbott Mead Vickers; Agency Producer: Yvonne Chalkley; Post Production: The Moving Picture Company; Post Producer: Graham Bird; Lead Inferno: Christophe Allender, Alex Lovejoy; Inferno Artists: Nigel Mortimer, Ziggy Zigouras; Telecine: Jean-Clement Soret; Combustion: Darren Christie; Creative Head of 3D: Jim Radford; 3D Supervisor: Lee Danskin; 3D Animators: Greg Massie, Simon Thomas, Stephen Jolley, Glen Sweetez, Alp Boysan, Kevin Modeste, Jamie Fernandez, Vicky Osborn, Alp Boysan, Joel Bodin; Matte Painter: Kim Taylor

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06 Anthem 2:02

Anthems are a powerful and insidious propagandistic format. They exist because th y work. There is something about the structure and format of anthems that makes p pl believe. It makes people stand up and put their hand to their heart, it makes us susceptible, it incubates allegiances - even inspires tears.

Psyop was inspired to turn this format onto its head, to have fun with it and make n anthem for consumerism, a piece about buying and believing.

Psyop created a piece that looked, sounded, and moved with all of the innocence an friendliness of a Saturday morning children's cartoon but with sardonic, politically awar content, as if Noam Chomsky were to write a commercial for a sugary breakfast cer al. Visually Psyop wanted to create a look that was as soft and playful as possible and so

saccharin it would distract you from the disturbing lyrics and message. The process began with the lyrics and the music. Then they created storyboards and style frames that were re-created in 3D. Characters were modeled and rigged, the lighting and shading was designed - then the mad dash to finish the animation.

PRODUCTION

Modeling: Polygons. Rendering techniques used most: Ambient occlusion, final gathering, non-photorealistic rendering. Average CPU time for rendering per frame: 20 minutes. Total production time: four weeks. Production highlight: Used global-illumination techniques in a stylized effect.

SOFTWARE

Modeling and animation: XSI 3.5. Rendering: XSI 3.5, Mental Ray. Compositing: After Effects. Additional software: Photoshop, Illustrator. OS: Windows 2000, IRIX 6.5.

HARDWARE

PC 2.4 GHz CPU, 1 GB RAM. Rendering farm: 8 CPUs.

Directors: Todd Mueller, Kylie Matulick
Producers: Danny Rosenbloom, Joe Hobaica
Contributors: Designers: Todd Mueller, Kylie Matulick, Justin Fines, Haejin Cho, Pal Moore, Daniel Piwowarczyk, Marie Hyon; Executive Producer: Justin Booth-Clibborn; Technical Directors: Todd Akita, Marko Vukovic; Modeling, Animation: Alvin Bae, Christian Bach, Gerald Ding, Kevin Estey, Domel Libid, John Wade Payne; 3D Modeling: Tom Cushwa, Todd Akita, Alvin Bae; Particle Effects: Eric Lampi; Compositor: Aska Otake; Lyrics: Steve Raymond; Music, Music Production, Synths, Drum Programming: Jed Boyar; Audio Engineering, Live Drums, Guitars: Joel Hamilton; Brooklyn Bass, Additional Music Production: Tony Maimone; Piano: Reverend Vince Anderson; Vocals: Dave Driver; Kid Voices: Thomas Ashton, Thomas Hourigan, Henry Rosenbloom, Molly Rosenbloom; Special Thanks: Cat Oberg

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07 Eiù Esperù 4:26

In Provence, an old man is waiting for the rain to fall and save his dried garden.

PRODUCTION

Modeling: Polygons. Some 2D rotoscoping used. Rendering technique used most: Maya renderer. Average CPU time for rendering per frame: approximately two minutes, depending on the number of renders by scene. Total production time: one year. Production highlight: Unusual rendering style between a painting and a realistic rendering.

SOFTWARE

Modeling, animation, and rendering: Maya 4.5. Compositing: Photoshop, Digital Fusion. Additional software: Adobe Premiere, edit. OS: Windows 2000.

HARDWARE

PC 1.4 GHz CPU, 1 GB RAM.

Directors: Damien Stumpf, Mickaël Lorenzi
Producer: Supinfocom Valenciennes
Contributor: One Plus One

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08 Autoglass 'Cracks Catch Up With You' 0 40

A man spots a chip in his car windscreen and dismisses it without a thought. As he walks away from his car we then see that the chip suddenly starts to grow into a crack which takes on a life of its own. The crack starts to chase the man as he tries to escape from it in a lift, an office, a street and finally an underground station. The last shot shows the crack finally 'catching up with him' and working its way from his shoes up to his hands where we catch a glimpse of his fingers falling off!

Our challenge was to produce photo-realistic cracks in 3D using Maya 5.0 which were enhanced by 2D, and 3D dust and rubble after initially making an animatic so we could work out the design, speed and journey of the crack.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Maya scanline renderer; also camera mapping, procedural texturing. Average CPU time for rendering per frame: one minute. Total production time: three months.

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 5. Compositing: Discreet Flame. Additional software: After Effects, Photoshop. OS: Windows 2000.

HARDWARE

AMD Athlon dual 1.7 GHz CPU, 1 GB RAM. Hardware rendering was used for final renders. Graphics card: NVIDIA Quadro 4.

Director: Daniel Levi
Producer: Zoe Rogers
Contributors: 3D Artist: Yafei Wu; 2D Artists: Duncan Horn, Ludo Fealy

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09 Digital Snapshot - Minute Manipulations of Space, Place and Time 5:10

"Digital Snapshot" is similar to music video animation, and deals with the correlation of digital manipulations and candid documentary shots. Produced as part of a Media Design thesis from the University of Applied Sciences, Mainz, Germany, 2003.

PRODUCTION

Some rotoscoping used. Total production time: six months (two months preproduction, six weeks shoot, three months post production). Production highlight: "Digital Snapshot" is a kind of "doku-animation" that plays with the correlation of candid documentary shots and digital manipulation. Ninety percent of the clip is based on candid documentary shots.

SOFTWARE

Compositing: Combustion 2. Additional software: realviz retimer. OS: Windows 2000.

HARDWARE

PC/Intel single 2 GHz CPU, 1.5 GB RAM. Rendering farm: 6 CPUs. Graphics card: GeForce 4 (gainward).

Director/Producer: Lo Iacono
Contributors: Concept, Compositing: Lo Iacono; Music: Michael Kadelbach

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10 The Site 2:46

In a not-so-distant future, robots have taken over the role of construction workers on a large building site. On the ground, four-legged machines are assigned the tasks of carrying planks and assembling elements of the building. Meanwhile, flying robots transport construction materials to the site from a remote production factory.

PRODUCTION

Modeling: Polygons. Some rotoscoping used. Rendering technique used most: Batch rendering of multiple passes. Average rendering CPU time per frame: approximately 10 minutes. Total production time: 150 days. Production highlight: Maya reference scene files provided a solution for managing large assets (models, animation, environments) individually and with more flexibility. These assets were automatically recombined when rendering master scenes. Shaders and light rigs were dynamically assigned to each render pass via MEL scripts.

SOFTWARE

Modeling, animation, and rendering: Maya 5.0. Dynamics: Maya 4.5/5.0. Compositing: After Effects 5.5, Shake 2.5, Combustion 3 (for particle effects). Additional software: Photoshop 7.0, Sound Forge 7.0. Custom software: Maya expressions to drive the motion of mechanical parts such as gears. Maya MEL scripts to handle multiple render passes without the need for separate scene files. OS: Windows 2000.

HARDWARE

PC/Intel dual 2.9 GHz CPU, 2 GB RAM. Rendering Farm: 4-12 CPUs.

Director: Etienne Lastennet
Producer: Vancouver Film School

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11 De Huisspitsmuis 0:47

This is a digital "Albert Durer", a very well executed study in motion and modeling. The rat-like animal Ben, models and animates so accurately that it has all the lifelike properties of a real creature yet it is totally artificial. The photo-realistic style and the accuracy of animation provide this piece with a vivid dreamlike quality.

PRODUCTION

Modeling: Principally NURBS. Animation: Keyframe (with some use of rotoscoping and 'mouse motion capture'). Rendering technique used

most: PRman for the majority of the rendering, complemented with some hardware rendering. Average CPU time for rendering per frame: approximately one hour. Total production time: nine months.

SOFTWARE

Modeling, animation, and dynamics: Maya 4. Rendering: PRman10. Compositing: Shake 2. Additional software: BouJou for tracking. Custom software: project management tools.
OS: Windows 2000.

HARDWARE

PC single 1 GHz CPU, 512 MB RAM. Rendering farm: 25 CPUs. Hardware rendering was used for final renders.

Director: Ben Toogood
Producer: NCCA, Bournemouth University
Contributor: Supervisor: Paula Callus

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12 Massive Arabesque 2:50

A meditation on music and dance, featuring world champion breakdancers, "The Massive Monkees". Two people from diverse backgrounds come together to share their art.

The video demonstrates the automatic generation of depth and matting information from live footage. Using this information, view interpolation and object editing is accomplished. The virtual footage may be generated and manipulated in real time.

PRODUCTION

Modeling: A two-layer color and depth representation from eight stationary viewpoints. Rendering technique used most: New virtual-camera viewpoints were generated by warping and combining the two nearest real-camera viewpoints using image-based rendering. Average CPU time for rendering per frame: 2-5 seconds. Total production time: 90 days. Production highlight: All camera movement within this video is virtual. Eight stationary calibrated cameras were used to shoot the film. For each camera, depth maps and matting information were automatically extracted. This information was used for automatic view interpolation and object editing.

SOFTWARE

Modeling and rendering: proprietary software. Compositing: Adobe

Premiere. Custom software: Almost the entire production, except the final compositing, was done with custom software developed at Microsoft Research. OS: Windows XP.

HARDWARE

Intel 2 GHz CPU, 1 GB RAM. Rendering farm: 3 CPUs.

Director: Jim Berry
Producers: Jim Berry, C. Lawrence Zitnick
Contributors: C. Lawrence Zitnick, Jim Berry, Sing Bing Kang, Matt Uyttendaele, Simon Winder, Rick Szeliski

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13 Mandible Reconstruction Project 2:12

An ongoing effort to develop an alternative approach to bone replacement. Using the case of a 73 year old female who has experienced severe bone loss in the mandible, the multidisciplinary team created a workflow to design and fabricate a custom artificial bone implant for this patient.

The process required extraction of a 3D model of the defect area from the CT scan data so the modelers could work with the surgeon to define and design the implant. Once created, the virtual model was fabricated using a 'robocaster' technology similar to a rapid prototyper, but one which works with custom materials. In this project, the robocaster was used to create structurally-strong scaffolds of hydroxyapatite (a substance chemically identical to those found in human bone), from which the implant was milled. During the patients' previously scheduled autograft procedure, the implant was inserted into the defect and proved a perfect fit.

Since the device was not yet FDA approved, it was removed and used as a template for the bone graft. This first phase of the project demonstrated the feasibility of this approach in a real clinical setting, and the team looks forward to future research.

PRODUCTION

Modeling: Polygons and subdivision surface. Rendering technique used most: Maya renderer, raytracing. Average CPU time for rendering per frame: 60 seconds. Total production time: 8 weeks. Production highlight: The production utilized a scientific analysis and visualization software package called Analyze from the Mayo Clinic to produce the CT scan data-animation sequence and the isolated mandible model. The CT scan was acquired at Carle Hospital (Urbana, Illinois) on a GE Medical Systems Hi

CT/i scanner. Development of the implant model was done in consultation with a clinical oral and maxillofacial surgeon to ensure medically acceptable accuracy with the model's congruence to the existing clinical features in the actual patient.

SOFTWARE

Modeling: Analyze 6.0 (skull, isolated jaw), Rhinoceros 3.0 (implant), Maya 5.0 (lattice, cells, other). Animation: Analyze 6.0 (skull animation), Maya 5.0. Rendering: Maya 5.0. Compositing: Final Cut Pro 4.0. Additional software: Final Cut Pro 4.0, Photoshop CS. OS: Windows XP, Mac OS X 10.3, Red Hat Linux 9.

HARDWARE

Apple G4 dual 1.4 GHz CPUs, Intel Xeon dual 2.8 GHz CPUs, AMD Athlon dual 2 GHz.

Director/Producer: Benjamin Grosser
Contributors: Carl Burton, Janet Sinn-Hanlon, Russ Jamison, Michael Goldwasser, Joseph Cesarano

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14 The Pier 2:49

A fisherman ventures onto a lonely pier for some quick fishing before night comes. As he walks the length of the pier, a strange creature follows him from below. Descending to the sea, the beast shows that she has something in store for the fisherman, but is she friend or foe?

PRODUCTION

Modeling: Polygons. Rendering technique used most: Maya's software renderer with light domes for faking global illumination. Average CPU time for rendering per frame: 10 minutes. Total production time: approximately seven months. Production highlight: Maya's ocean shader used for ocean simulation.

SOFTWARE

Modeling, animation, and dynamics: Maya 5.0. Rendering: RenderMan (Alfred 5.5.4), Maya 5.0. Additional software: Shake 2.5, Adobe Premiere 6.0/6.5. OS: Windows 2000 XP.

HARDWARE

PC/Intel dual 2.6 GHz CPU, 1.5 GB RAM. Rendering farm: approximately 150 CPUs. Graphics card: Quadro FX 2000.
Director: Jason Bennett
Producer: Ringling School of Art and Design

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15 Dear, Sweet Emma 4:25

As the search is given up for Emma's latest husband Tucker, a private look reveals that Emma has a secret and uncontrollable dark side. The sweetest angel and favorite citizen of Fishtickle would indeed pose an uncomfortable dilemma for all, if her problem were ever found out.

PRODUCTION

Modeling: Subdivision surfaces. Rendering technique used most: Lightwave. Average CPU time for rendering per frame: 10 minutes. Total production time: 60 days. Production highlight: Six people worked on the project with only two dedicated full time, and completing the production within 60 days.

SOFTWARE

Modeling, animation, and rendering: Lightwave 7.5c. Compositing: After Effects. Additional software: Video Toaster. Custom software: Worley Labs Sasquatch plug-in for Lightwave for Emma's Hair. OS: Windows 2000.

HARDWARE

PC 3 dual CPUs, rest single 900 MHz-2.4 GHz CPU, 512 MB-2 GB RAM. Rendering farm: 4 CPUs.

Director: John M. Cernak
Producer: Out of Our Minds Animation Studios, Inc.
Contributors: John Cernak, Danny Oakley, Keith Hobgood, Derek Cernak, Rebecca Cernak, Lori Cernak, Ian Bloom; Voice: Gene Johnson

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16 Quelqu'un d'autre 6:05

An old caretaker is a little mad, trying through several experiments to change the surrounding objects which upset her.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Mental Ray and final gathering, no HDRI. Some sets were rendered in bigger size and camera mapped to earn time in heavy sequences. Average CPU time for rendering per frame: approximately 15 minutes, some up to 30 minutes. Total production time: one year, plus approximately 3 months preproduction. Production highlight: There were four directors on the movie, who wrote the story and the storyboards together. Everyone contributed to the set modeling, but ultimately concentrated on their area of strength - three developing the animation, character modeling, and skinning, and one for rendering and lighting. Maya scripts written to make some set animation better.

SOFTWARE

Modeling, animation, and dynamics: Maya 4.5. Rendering: Maya 4.5, Mental Ray 1.5 beta. Compositing: Digital Fusion, Adobe After Effects 5. Additional software: Edit, Sound Forge 4, Premiere 6, Photoshop 6. OS: Windows 2000.

HARDWARE

PC/Intel 3 GHz (single) and 1.5 GHz (dual) CPU, 1 GB RAM. Rendering farm: 10 CPUs. Graphics card: GeForce 3.

Directors: F. Bosz, J.C. Kerninon, B. Masse, B. Van Opstal
Producer: Supinfocom Valenciennes
Contributors: One Plus One

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17 The Balloon 3:29

This animation explores the possibilities of what might happen when dreams affect our conscious lives. When the line between life and death hangs in the balance, dreams can become nightmares.

PRODUCTION

Modeling: Maya subdivided polygons. Rendering technique used most: Maya software and hardware renderers. Average CPU time for rendering per frame:

seven minutes. Total production time: seven months. Production highlight: A script was developed to control the string of a balloon. This script would cause the string to follow the balloon when it was moved, keeping the string straight. Another script that controlled multiple blend shapes on a single slider.

SOFTWARE

Modeling, animation, and dynamics: Maya 5.0. Rendering: RenderMan (Alfred 5.5.4). Compositing: Shake. Additional software: Premiere 6.0. OS: Windows XP.

HARDWARE

PC/Intel dual 2.6 GHz CPU, 1.5 GB RAM. Rendering farm: approximately 150 CPUs. Hardware rendering was used for final rendering of particle sequence. Graphics card: Quadro FX 2000.

Director: Bum-Jin Lee
Producer: Ringling School of Art and Design

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18 Cécile sans Paupières 7:49

Lili, the boyish girl, is chasing her caterpillar in a cellar when she meets Cécile, a small girl without eyelids. Complicity between the two young girls pushes Lili to help Cécile to get out of darkness.

PRODUCTION

Modeling: Polygons. Rendering technique used most: 3ds max scanline renderer. Total production time: one year - preproduction, 5 month - 3D production, 2 weeks - post-production. Production highlight: Challenging caterpillar animation, skinning with bones, added two or three different flexes.

SOFTWARE

Modeling, rendering, and dynamics: 3ds max 5.0. Animation: 3ds max 5.0, Character Studio 3.0. Compositing software: Combustion 2.0, After Effects 6.0.

HARDWARE

PC single CPU, 2 GB RAM. Graphics card: GeForce3.

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Directors: Manuel Ferrari, Daniel Garnerone, Johan Gay, Sandrine Lurde
Producer: Supinfocom Valenciennes
Contributors: One Plus One

19 Sucker 2:46

Created at the UCLA Animation Workshop, "Sucker" follows the exploits of a candy-loving girl and a psychopath dressed in a bunny suit. The story was conceived shortly after the most asinine fight of the animator's adult life, and while "Sucker" is based on true events, no one was actually dropped over a snowy cliff. The animated short was approached like the classic horror film "Psycho" but works under the premise, "What if Marion Crane (Janet Leigh's character) fought back - with Mace?". "Sucker" takes place on a bleak, snowy plateau whose only point of interest is an icy lamppost that becomes the anchor for a greedy tongue and a fight to the death over a candycane.

PRODUCTION

Modeling: NURBS and polygons. Rendering technique used most: Maya renderer. Average CPU time for rendering per frame: approximately two minutes. Total production time: 240 days.

SOFTWARE

Modeling, animation, and rendering: Maya 4.5. Compositing: After Effects 5.5, Premiere 6.5. Additional software: Photoshop 7, Sound Edit 16. OS: Windows 2000 and OS X.

HARDWARE

PC and Mac, both dual CPU, 1 GB RAM. Graphics card: Fire GL2.

Director/Producer: Ellen Brenner

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20 Dahucapra Rupidahu 6:35

Documentary about an endangered animal.

PRODUCTION

Modeling: Polygons. 2D rotoscoping used for a few scenes. Rendering technique used most: 3ds max scanline renderer with domelight system. Average CPU time for rendering per frame: 4-10 minutes. Total production time: eight months.

SOFTWARE

Modeling, animation, and rendering: 3ds max 5.1. Dynamics: 3ds max 5.1, Shag hair plug-in. Compositing: Combustion 2.0. Additional software: Icarus. OS: Windows 2000.

HARDWARE

PC 2 GHz CPU, 1 GB RAM.

Directors: F. Gyuran, V. Gautier, T. Berard
Producer: Supinfocom Valenciennes
Contributor: One Plus One

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"El Desván" is a work developed over three years by its author, José Corral, a student of 3D from Madrid who wrote the script, modeled the characters, and rendered the animation. This work won First Prize for Animations produced in Spain at ArtFutura's last edition.

PRODUCTION

Modeling: NURBS. Rendering technique used most: Maya renderer. Average CPU time for rendering per frame: four minutes. Total production time: 730 days (500 for 3D animation, the rest for scriptwriting, sound, and post-production).

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 4.0. Compositing: After Effects 4.1, Jaleo. OS: Windows NT. Production highlight: The 27-year old director says: "I made the film because my girlfriend left me, there're no other reason. It's my first film and I really enjoyed making it a lot. I'm already working on another."

HARDWARE

Modeling, texturing, and some animation on a PC single 300 MHz CPU. Some animation and rendering on a PC single 2 GHz CPU; both 512 MB RAM. Graphics card: S3 VIRGE 2 MB, and GeForce2 64 MB.

Director/Producer: José Corral
Contributors: Manuel Rodríguez;
Sound Mixing: Fernando Pacostales

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