

NORSK FILMUTVIKLING | NORWEGIAN FILM DEVELOPMENT PRESENTS

# Digital Fiction Innovative Filmmaking

18th April 2007

DIGITALE FIKSJON – INNOVATIV FILMPRODUKSJON

Norwegian Film Development, Filmens Hus, Oslo Norway



# Digital Fiction Innovative Filmmaking

A seminar on the innovative use of digital technologies in film.

«Digital Fiction – Innovative filmmaking» presents a handful of talented filmmakers and film professionals from Norway and abroad. The aim of the seminar is to educate and inspire the Norwegian film community to create better and more original films by taking advantage of the new technologies and techniques.

Welcome to a universe of possibilities!

**Angela Amoroso**

*Project Manager, Norwegian Film Development*

**Kim Baumann Larsen** *External consultant, Placebo Effects*

**Eric Hanson** *Programming consultant, xRez Studio, Inc.*

PICTURE CREDITS:  
Cover: «The Departed» (Robert Legato, The Basement), Page 2-3: «Children of Men» (Frazer Churchill, Double Negative), Page 4-5: «The Aviator» (Robert Legato, The Basement), Page 6-7: «Cloverfield» (The Wright Brothers), «Atlantis», «The Fifth Element», «The Day After Tomorrow», «Eric Hanson, xRez Studio», Page 8-9: «Chasing the Kidnappers» (Sophie's World, Martin Gant, Originalfilm and Kell Vasdal), Page 10-11: Both images «Long Flat Balls» (Ale Krostad Berg and Nikolai Lodertsen, Multimedia Innovation), Page 12-13: Left to right, «Free Jimmy», «Peter and the Wolf», (Morten Moen and Otto Thorbjørnsen, Storm Studio), Page 14-15: Left to right «The Bothersome Man», «Matrix Reloaded», (Rune Spangs and Øystein Larsen, Toxic), Pages 16-17: «Children of Men» (Frazer Churchill, Double Negative), Pages 18-19: Left to right: «Charlie and the Chocolate Factory», «V for Vendetta», «Charlie and the Chocolate Factory» (Timo Schaefer, Studio Digital Analog), Page 21: «The Aviator» (Robert Legato, The Basement), Page 22: Portfolio Images, Greg Downing, Page 23: «Chronicals of Narria» (Greg Downing, Sony Imageworks), Back cover: «The Aviator» (Robert Legato, The Basement). All images and logos are ©2007 the respective artists, companies and/or institutions.



Norwegian Film Development is a public body directly under the Norwegian Ministry of Culture acting as a centre for competence, development and inspiration serving the professional audio-visual community in Norway.

<http://www.nfu.no>



# Program 18<sup>th</sup> of April 2007

PROGRAM, FILMENS HUS, TANCRÉD

08:15 – 09:00  
Registration

09:00 – 09:05  
Welcome

Angela Amoroso, Project Manager, Norwegian Film Development

09:05 – 09:30

Innovation and economy in visual effects

Eric Hanson, VFX supervisor, xRez Studio, Inc., USA

Greg Downing, Technical Director, Sony Imageworks, USA

09:30 – 10:00

Experience from digital effects in Norwegian films

Martin Gant, Production Designer & Kjell Vassdal, Cinematographer

10:00 – 10:30

Long Flat VFX

Atle Krogstad Berg CTO, Multimedia Innovation, Norway

& Nikolai Lockertsen, VFX Designer

10:30 – 11:00

Coffee Break

11:00 – 11:30

Digital Effects at Storm Studio

Morten Moen VFX supervisor & Otto Thorbjørnsen Composer

Storm Studio, Norway

11:30 – 12:30

Bothersome VFX

Øystein Larsen, VFX supervisor & Rune Spaans, 3-D supervisor

Toxic, Norway

12:30 – 13:30

Lunch

13:30 – 14:30

Invisible Effects in Alfonso Cuarón's Children of Men

Frazer Churchill VFX supervisor, Double Negative, UK

14:30 – 15:15

Remixing Reality – New Potential in Digital Design

Tino Schaedler Art Director, Studio Digital Analog, UK

15:15 – 15:45

Coffee Break

15:45 – 17:15

Cost Effective VFX Techniques in Feature Films

Robert Legato VFX supervisor, The Basement, USA

17:15 – 17:30

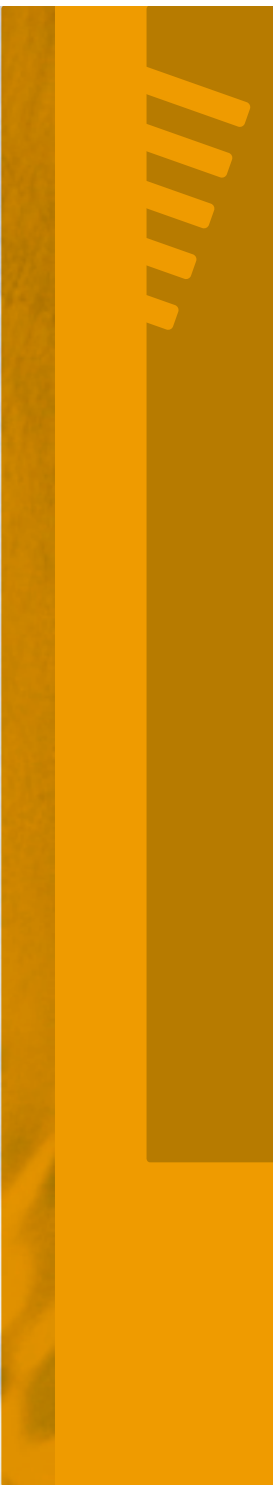
Closing Remarks

17:30 – 18:30

Reception in Bert's Café



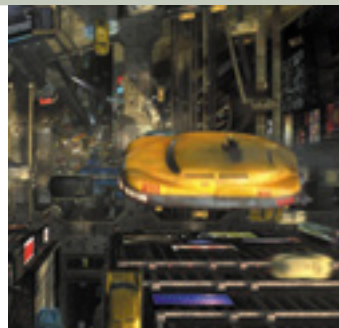
# ERIC HANSON



ERIC HANSON is a visual effects designer specializing in the creation of digital environments and effects for feature films. Trained as an architect, he established pioneering 3D visualization studios for some of the USA's largest architectural firms. After transitioning into feature film visual effects several years ago, his design work can be seen in *Stealth*, *The Day After Tomorrow*, *Cast Away*, *Hollow Man*, *Mission to Mars*, *Bicentennial Man*, *Fantasia 2000*, *Atlantis* and *Fifth Element*. He has had tenures with facilities such as Digital Domain, Sony Imageworks, Walt Disney Feature Animation and Dream Quest Images. Eric specializes in 3D work with Maya, Renderman and Shake, and is also an active teacher of those packages, having instructed courses on digital visual effects at Silicon Studio, Gnomon, as well as leading the current curriculum on visual effects at the USC School of Cinema-TV. He has spoken and held workshops at many conventions and universities, domestically as well as abroad.

Eric is a member of ACM and the Visual Effects Society, and holds a professional degree in Architecture from UT/Austin.

>>> <http://www.xrez.com>







MARTIN GANT has worked in SFX since 1977, with physical effects on films such as *Star Wars II – The Empire Strikes Back*, *The Mission*, *Memphis Belle*, and trained under the Oscar winning effects-men Brian Johnson and Derek Meddings on the model-fx units of Ridley Scott's *Alien*, 007 – *For Your Eyes Only*, *Superman II* and *IV*, and the cult classic *Brazil*. He was model supervisor on both *Never ending Story* and Terry Gilliam's *The Adventures of Baron Von Munchausen*.

Martin moved to Norway in 1990 and has supervised the effects on numerous Norwegian films, most notably *Chasing the Kidneystone* (1996) and *Sophie's World* (1999) both of which featured extensive use of combined model and CGI effects. For the past 10 years Martin has worked as production designer on amongst others the four *The Olsen Gang Jr.* films.

>>> [gantfilm@online.no](mailto:gantfilm@online.no)

KJELL VASSDAL is a cinematographer with more than 30 years experience from the film-industry in Norway and abroad. As DoP he has worked on 26 feature-films since 1985 as well as 4 TV-series and hundreds of commercials. In many of these films digital effects have been required.

*Sophie's World* (1999) included 15 minutes of advanced use of models, motion control and blues-screen. *Chasing the Kidneystone* (1996) required extensive use of model-shots and green-screen. *Trigger* features a major sequence depicting a horse jumping through the air. This was shot on green-screen combined with a series of car-shots taken in studio and in a variety of car-parks. The Olsen Gang Jr. series needed a number of shots with children that would be impossible to achieve without digital effects.

Recently Kjell shot the first Scandinavian feature-film in uncompressed HD on Iceland. This film included a number of special effect-shots, including placing a polar bear into a cabin with two children, creating a ghost and producing a snow-storm, as well as a variety of car-shots done in studio with green-screen.

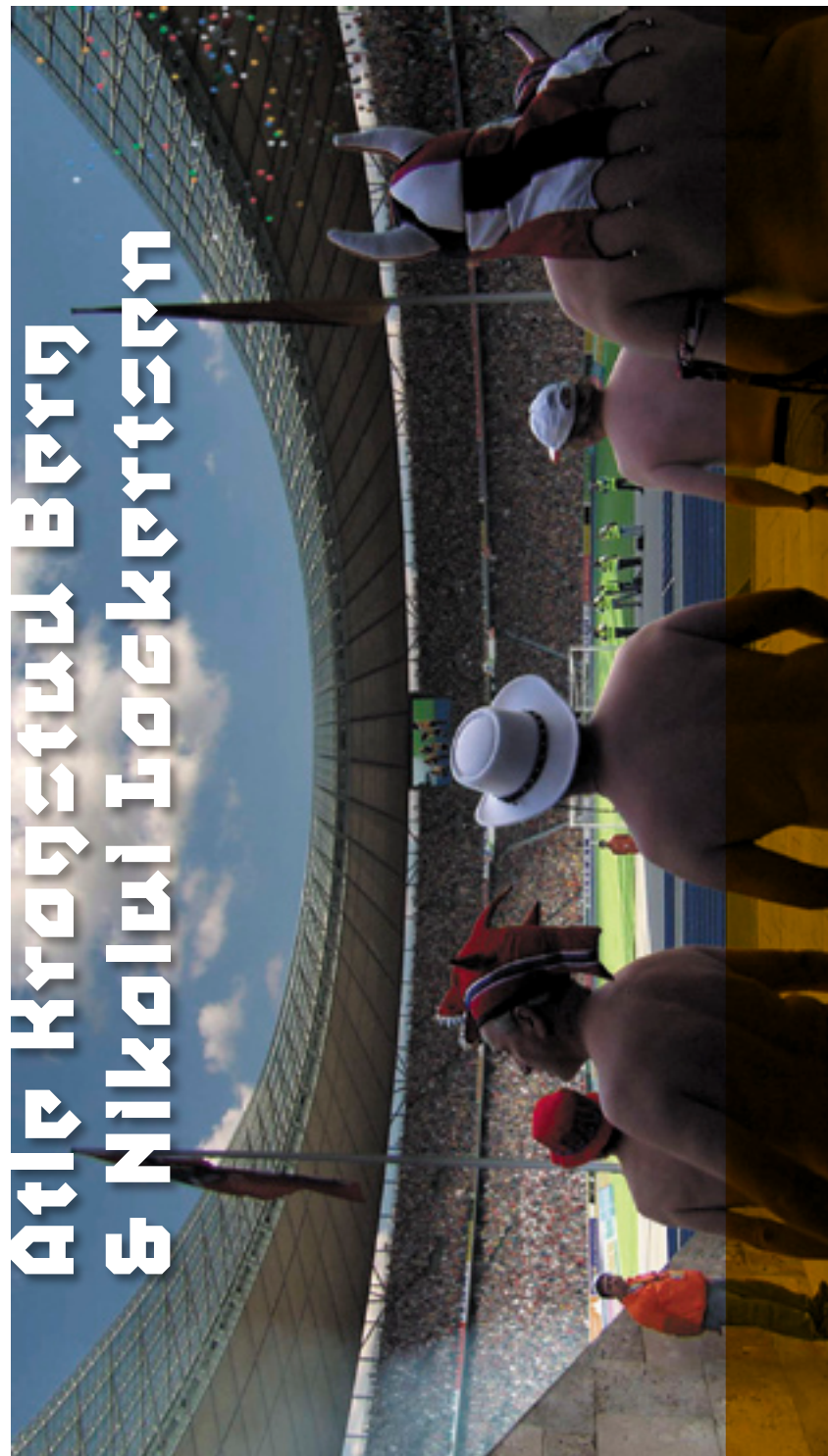
For the past 3 years Kjell has been engaged as a Professor II at the Norwegian Film School in Lillehammer.

>>> [kjellvassdal@netcom.net](mailto:kjellvassdal@netcom.net)





# Atle Krogstad Berg & Nikolai Lockertsen

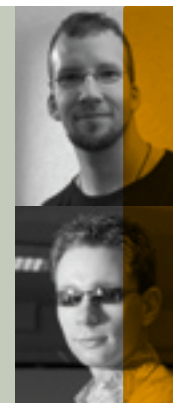


NIKOLAI LOCKERTSEN has a background as illustrator. He is among the many talented artists who have contributed to the animation feature *Free Jimmy* for Storm Studio. He has worked as illustrator and animator for Qvisten Animation on various projects including the animated children's television series, *Cow Mountain*.

As a freelancer Nikolai has a long list of commercials and high profile music videos to his credit. He works in several disciplines including concept design, matte painting, modeling, 3D animation and compositing.

At present he is production designer and compositor on the football comedy, *Long Flat Balls 2* and concept designer on the Dreamwork's production *Hotel for dogs* for film director Harald Zwart.

>>> [www.lockertsen.net](http://www.lockertsen.net)



ATLE KROGSTAD BERG is educated as an Engineer of The Graphical Arts and has since 2000 juggled many different disciplines such as supercomputing, VR, filming and 3D, as well as compositing and editing. Today his focus is on the entire pre- through post-production pipeline, finding new and innovative ways of working in the digital medium.

Nikolai and Atle first met on the animated feature *Free Jimmy*, and when *Long Flat Balls 2* came along they had the opportunity to work together again; pooling their technical and artistic abilities. They succeeded in creating what is to date the most effect-heavy Norwegian movie.

>>> [www.multimedia.no](http://www.multimedia.no)





# Morten Moen & Otto ThorbjørnSEN



MORTEN MOEN was part of the main team on the animation feature *Free Jimmy* and was one of the few who worked on this production from start to finish. He is now a compositor and VFX Supervisor at Storm Studio. In addition to doing compositing and particle effects on *Free Jimmy*, Morten has also created digital effects for the feature film *Cry in the Woods*, the animation features *Peter and The Wolf* and *Elias and the King's Ship*, the music videos *Miss you like crazy* and *Joe Delassandro* for the pop group Briskeby and *Us two in Oslo* for the rap artist Ravi, as well as a number of commercials. Morten is now VFX supervisor on the Norwegian children's film *Radio Pirates* which premieres in September 2007.

OTTO THORBJØRNSSEN joined Storm Studio as a compositor during the final stages of the feature animation film, *Free Jimmy* in the summer of 2005. Since then he has work on *Peter and The Wolf* and a number of music videos and commercials. Otto, like his colleague Morten Moen is very involved in film and special effects. Their common bond is that they both have made science fiction films when they were young.

>>> <http://www.stormstudio.no>

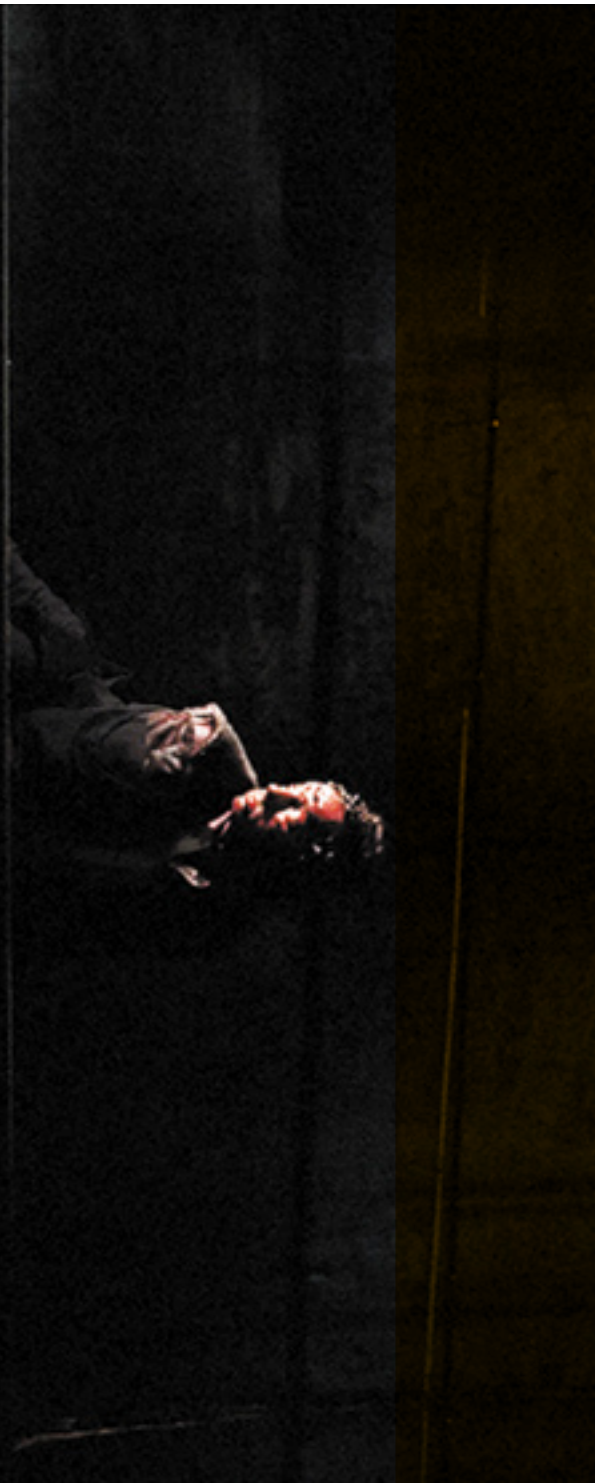


– The biggest challenge in Norway is to create the effects seen in big American movies on a budget less than their catering costs.

MORTEN MOEN, STORM STUDIO



# Rune Spaans & Øystein Larsen



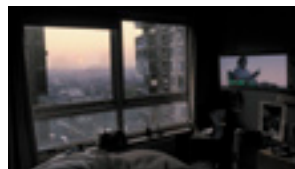
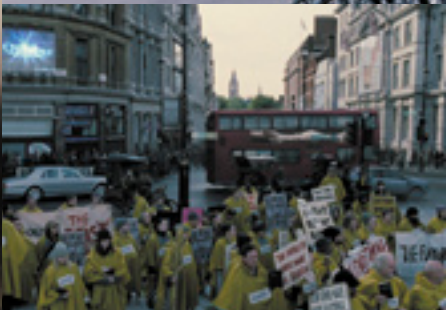
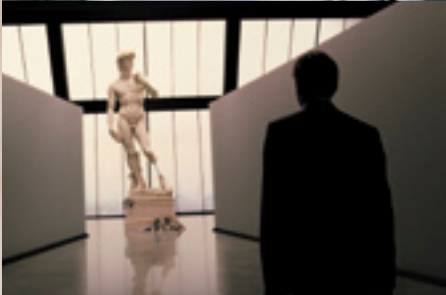
ØYSTEIN LARSEN has a BA in Computer Arts from the Academy of Arts College in San Francisco, and worked at ESC Entertainment for five years before moving to Norway in 2004. At ESC he was a technical supervisor on *Matrix Reloaded* and *Matrix Revolutions*, and has worked on several other feature films including *Constantine*, *Catwoman* and *Lady-Killer*. During these projects he was heavily involved in new advances in synthetic humans, digital sets and effects animation. He is now VFX Supervisor at Toxic.

RUNE SPAANS works as Animation Director at Toxic in Oslo. He has 17 years of experience in 3D; working with feature films, commercials, computer games and animation projects. He was VFX supervisor on the Norwegian feature *Monster Thursday* and the award winning feature *The Bothered Man*. Rune is also the administrator of [www.storedyret.com](http://www.storedyret.com) – the largest online creative community in Norway.

>>> <http://www.toxic.no>







FRAZER CHURCHILL began his career as a Graphic Designer at the BBC before joining the newly formed Digital Film department at the Moving Picture Company (MPC). After working on numerous film projects as Matte Painter and Compositor, Frazer left MPC to help found Double Negative; where he has played a senior role in projects such as *Pitch Black*, *Nutty Professor 2*, *Enemy at the Gates* and *Bridget Jones Diary*. Frazer took a sabbatical from Double Negative in 2001 to supervise the TV series *Dinotopia* at Framestore-CFC, for which he received a VES award nomination for Best Effects in a TV series.

During his career Frazer has gained a wealth of experience in digital image creation, from on-set supervision and directing VFX units to digital supervision, hands-on compositing and design. Since his return to Double Negative he has been appointed overall supervisor on numerous high budget productions. Frazer recently completed work as Visual Effects Supervisor on *Children of Men*, for which he has again received a VES award nomination for Best Supporting Visual Effects in a Motion Picture and a BAFTA award nomination for Achievement in Special Effects. He is currently VFX Supervisor on *Love in the Time of Cholera*.

>>> [www.dneg.com](http://www.dneg.com)



# Tino Schaedler



TINO SCHAEGLER has an academic background in architecture and visual effects. He graduated with honours from the University of Hanover in architecture, studied at the Berlage Institute in Amsterdam, UC Berkeley in the US and the Film School in Vancouver. He has taught at the University of Fine Arts in Berlin, the architecture department of UBC in Vancouver and the Architectural Association in London.

Tino recently co-founded NAU, a cross-disciplinary design collective positioned between architecture and film. His work with architects Daniel Libeskind and Barkow Leibinger led him to film design. Since then he has worked on several big budget productions such as Tim Burton's *Charlie and the Chocolate Factory*, *Catwoman*, *V for Vendetta*, *Harry Potter and the Order of the Phoenix* and the upcoming *His Dark Materials – The Golden Compass* as art director for digital sets. He is currently working on a book and curating a traveling exhibition on progressive film design. Tino lectures at universities and conventions in Europe and North America on digital set design.

>>> <http://www.studio-da.org>



# Robert Legato

– Today, you can design any shot that tells your story best without fear that mechanically you won't be able to get it.

ROBERT LEGATO has a background as cinematographer. He began his career in the innovative VFX company Abel & Associates as producer, visual effects supervisor and director of visual effects. Here he worked on the Paramount Studio television productions *Star Trek: The Next Generation* and *Deep Space Nine*, receiving an Emmy Award for both series.

At Digital Domain he worked as visual effects supervisor, second unit director and visual effects director of photography on Neil Jordan's *Interview with a Vampire*. As visual effects supervisor on Ron Howard's *Apollo 13*, Rob received his first Academy Award nomination.

His work on James Cameron's *Titanic* stretched over several years. The film became one of the most successful ever made, earning Rob an Academy Award for Best Visual Effects.

At Sony Pictures Imageworks Rob worked as visual effects supervisor on two of Robert Zemeckis' films, *What Lies Ahead* and *Cast Away*.

As visual effects supervisor he brought his innovative approach to *Harry Potter and the Sorcerer's Stone* as well as Martin Scorsese's *The Aviator* and *The Departed*. *The Aviator* garnered three VES awards and the International Press Academy's Satellite award for best visual effects.

In the same timeframe, Rob created a virtual cinematography pipeline for James Cameron's next feature production, *Avatar*. He has completed work on Robert Di Niro's *The Good Shepherd* as 2nd unit director and VFX supervisor. Current projects include Martin Scorsese's documentary on The Rolling Stones, Errol Morris's next documentary film *SOP* and post production work on *The Nanny Diaries*. Rob has currently signed on as a director with a top commercial production company.



## WORKSHOP: DIGITAL SETS PRODUCTION

with Eric Hanson & Greg Downing

16-17 April 2007 | Norwegian Film Development, Dronningens gate 16, Oslo

Day 1 Lecture on Photogrammetry. Panoramic Shooting on location: City Hall

Day 2 Set extension, Photogrammetry Integration, Lighting Integration, Camera Projection and Compositing.

This specialised workshop covers production pipeline issues of creating CG backgrounds using spherical and standard photography as a means of acquisition and modeling.

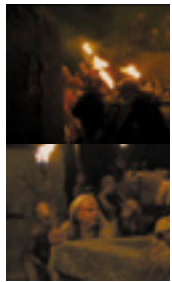
The photogrammetry portion of the workshop, is led by Sony Imageworks' Greg Downing, one of the top practitioners of photogrammetry in feature film.

The workshop covers essential production issues of creating digital sets, from shooting to final, shooting on location with a special motion control gigapixel panoramic rig and illustrating how that approach can be useful for high resolution and film work.

*For 15 top level Norwegian VFX and CGI artists.*



# Greg Downing




GREG DOWNING specializes in image-based 3D technologies. His photographic work has been displayed in some of the United States most prestigious museums including the American Museum of Natural History, the Cincinnati Art Museum, and the Denver Museum of Nature & Science. Most recently he co-founded xRez, Gigapixel Photography. Greg has worked as a senior lighting TD at both Sony Imageworks and Rhythm & Hues where he helped design a specialized HDRI camera. He also contributed to the development of ImageModeler and Stitcher while working at Realviz. He currently teaches "Image Based Visual Effects" at Gnomon School for Visual Effects and has authored Gnomon's DVDs on Panoramic Photography and Image Based Modeling. He is happiest when he is shooting on location with camera in hand.

>>> [www.gregdowning.com](http://www.gregdowning.com)







– One of the kicks I get from working with VFX is to spend a insane amount of time on an invisible effect that nobody will ever notice provided that I do it right. At times I feel that there is something wrong with me.

MORTEN MOEN, STORM STUDIO

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>>> <http://www.nfu.no>

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