

Norsk filmutvikling | Norwegian Film Development presents

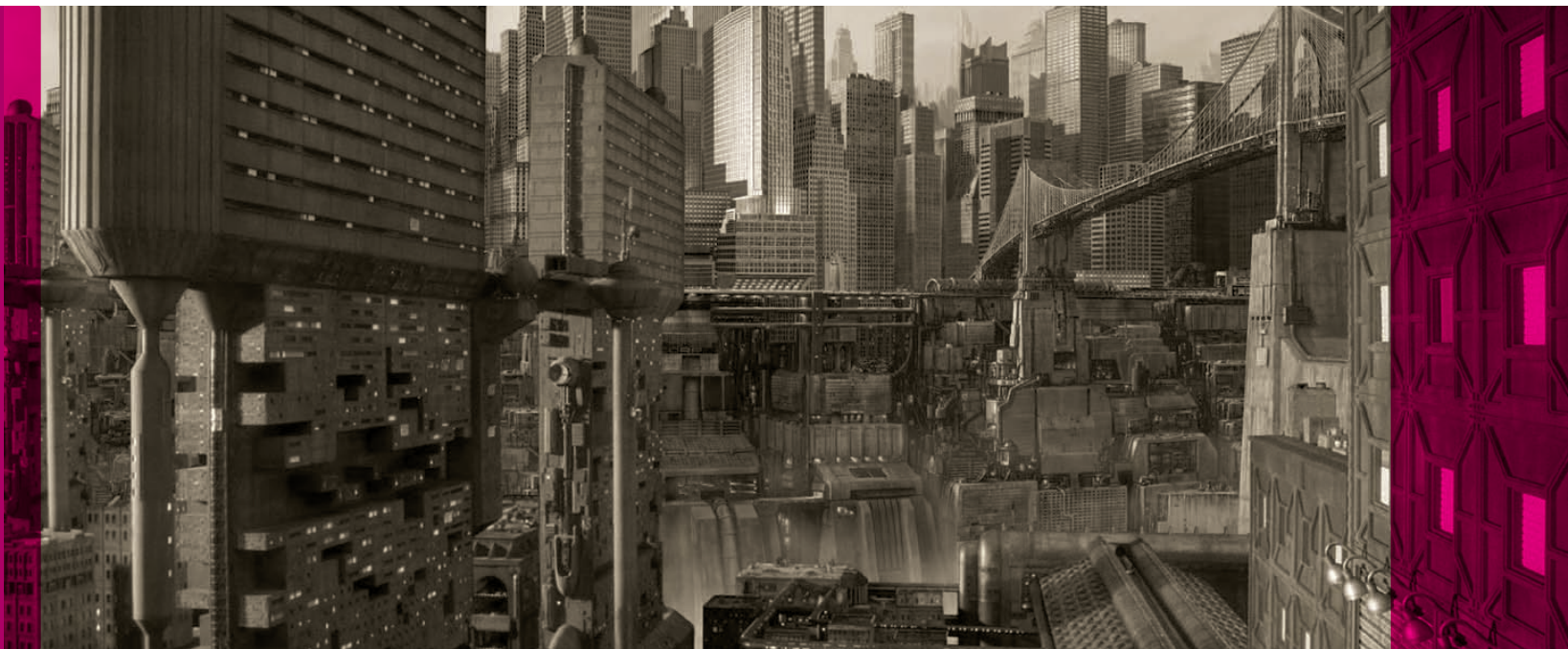
Digital Sets and Environments for film

DIGITALE SETT OG OMGIVELSER FOR FILM

5th April 2006



<http://www.nfu.no>



Possibility's Universe

Film production is about communication and about choices.
Today's seminar addresses these choices and the resulting consequences.

We believe that a dialogue between the various professional groups is strengthened and developed through deeper insight into the enormous possibilities and challenges which lie in the design and implementation of digital sets and environments.

We are happy to welcome you to this cross-disciplinary seminar.
Our hope is that the realms of possibilities which we explore today will open channels for a continuing dialogue among professionals working within a field enhanced by rapidly developing technologies.

Kirsten Bryhni
Director, Norwegian Film Development

MULIGHETENES UNIVERS


Filmproduksjon handler om kommunikasjon og om valg som må tas. Seminaret gir eksempler på slike valg og på konsekvensene av dem.

Vi tror at dialogen mellom de ulike fagfunksjonene vil styrkes og utvikles gjennom innsikt i de mulighetene og utfordringene som ligger i design av digitale sett og omgivelser for film.

Det er med glede vi inviterer til dette seminaret som går på tvers av faggrenser, og vi håper det vil åpne for en kontinuerlig dialog om et fagområde som har en stadig raskere teknologisk utvikling.

Kirsten Bryhni
Direktør, Norsk filmutvikling

<http://www.nfu.no>



“The major film studios are getting really excited by the degree of freedom and flexibility which digital environments offer the film maker and as a result they are often replacing the use of physical sets. This is good news for the visual effects industry, world wide.”

DAYNE COWAN
Double Negative Visual Effects

Program 5th April 2006

PROGRAM, FILMENS HUS, TANCRED

08:15 – 09:00

Registration

09:00 – 09:15

Angela Amoroso, Norwegian Film Development
Welcome

Kim Baumann Larsen, Placebo Effects
Introduction

09:15 – 10:45

Eric Hanson, Visual Effects Designer, Visura Imaging
“Digital Fiction: New Realities in Film Environments”

10:45– 11:15

Coffee Break

11:15 – 12:00

Aksel Jermstad and Torgeir Busch, VFX Artists, Drylab
“The Comic Sequence. Storm’s Digital Sets Explained”

12:00 – 13:00

Lunch

13:00 – 14:00

Dayne Cowan, CG Supervisor, Double Negative
“The New Chicago of Batman Begins”

14:00 – 14:10

Short Break

14:15 – 16:15

Alex McDowell, Production Designer and CEO, Matterlab
“Non-Linear Production: The New Technology of Film Design”

16:15 – 16:30

Refreshment Break

16:30 – 17:30

Panel of guest speakers – moderator: Eric Hanson
“Digital Sets: New Horizons or End of an Art?”

17:30

Reception: Ben’s Café, Filmens Hus
Fingerfood and drinks

“Digital environments extend the filmmaker’s palette into fantastic and unseen realms. They are a filmmaker’s imagination made tangible. Digital sets have now become an essential part of cinematic storytelling.”

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.





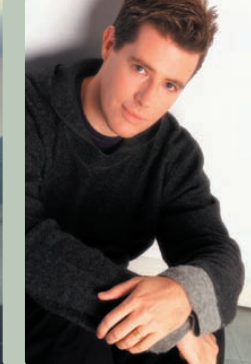
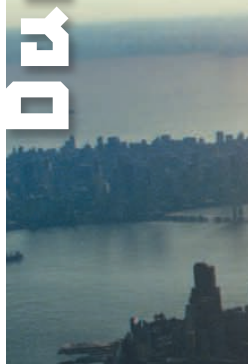
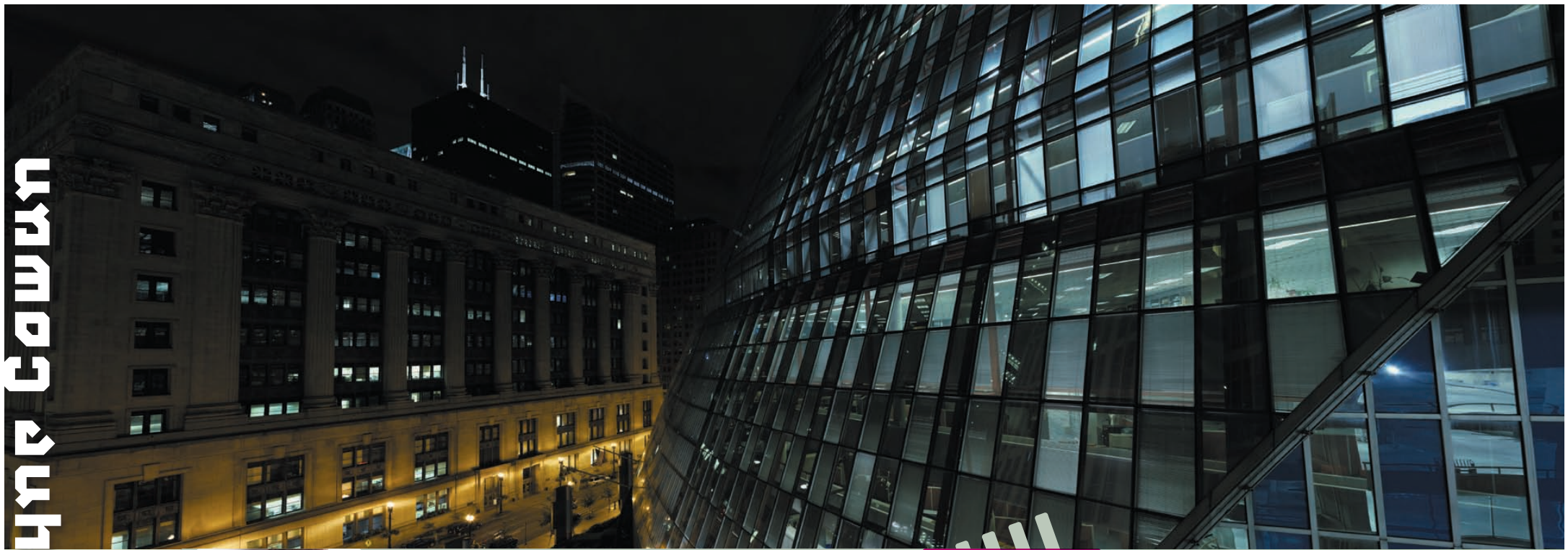
“With the right amount of planning even limited budget features can have stunning visual effects.”



<http://www.chimney.no> | <http://www.drylab.no>

TORGEIR BUSCH & AKSEL JERMSTAD met in 2000, both with a dream of making a living in 3D. They quit their jobs and concentrated on realising their dream. Their first big assignment was an animated music video for the Norwegian rapper, Opaque. Nine months of blood sweat and tears nearly broke them, but resulted in a nomination for the music industry's prestigious *Spellemann's Award* for best music video. With this award winning music video under their belts they were given the opportunity to create special effects on several big music video productions for top bands such as *Røyksopp*, *Kaada* and *Saybia*. In 2002 they started the company Gunclub which delivered everything from TV-vignettes to feature film special effects. In 2004 they joined a group of Norwegian cinematographers and started the company Drylab AS, specialising in feature film post production. In 2005 The Chimney Pot AS bought Drylab, creating Norway's largest post-production house for advertising and feature films





DAYNE COWAN has worked in the VFX industry for just over 11 years, and is currently co-Head of 3D at Double Negative in London. For most of the last 18 months he has worked on the film *Batman Begins* as the overall CG supervisor. Prior to this he has worked on films such as *Blade II*, *Tomb Raider II*, *The Water Giant*, *Dragonfly*, *Below*, *The Beach* and *The Avengers* with companies in both the United Kingdom and Australia. Dayne Cowan has also worked on visual effects for various TV series and documentaries for Foxtel and the BBC.

“The greatest challenge in dealing with digital environments is the need to carefully manage the enormous amounts of data involved. It is very easy to become overwhelmed by the complexity.”



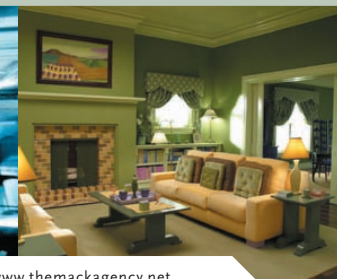
"I find myself increasingly comfortable working live within a 3D space, wherein all the components of a sequence are contained and defined. It is not only the three dimensions, but also the added elements of animation and space meeting time in the fourth dimension that I find liberating as a designer. This is such an appropriate testing ground for the expanding film design language."



ALEX McDOWELL is a premiere film production designer whose recent credits include two features with Tim Burton, *Corpse Bride* and *Charlie and the Chocolate Factory*, and two with Steven Spielberg, *Terminal* and *Minority Report*. An advocate of progressive film design, he integrates digital technology and traditional design technique, creating a production design process that allows for unprecedented control of the filmmaking procedure. McDowell started incorporating digital design into his modus operandi with *Fight Club*. He sophisticated the process in 1999 with one of the first fully integrated digital design departments for

Steven Spielberg's *Minority Report*, creating a realistic world of 2054. For Spielberg's *The Terminal*, he set up another cutting-edge art department to realize a full size airport terminal, the largest architectural set ever to have been built for film. McDowell recently completed *Breaking and Entering*, a contemporary drama written and directed by Anthony Minghella, and has begun production design on the 3-D animated comedy *The Bee Movie*, written by and starring Jerry Seinfeld. A graduate of Central School of Art during the height of London's punk years, he founded Rocking Russian Design creating album covers and

later, music videos for musicians of every persuasion. He produced consistently arresting work reflecting his bent for experimentation and his love of music. Relocating in 1986 from London to Los Angeles, he worked in commercials before moving into feature films. Early film credits include *The Lawnmower Man*, *The Crow*, *Fear and Loathing in Las Vegas*, *Fight Club* and *The Affair of the Necklace*. Recently, McDowell launched Matterlab to explore the collaborative potential of design and engineering, art and science. He is an active speaker, participating in many international design and film conferences worldwide.



<http://www.themackagency.net>

WORKSHOP: DIGITAL SETS AND ENVIRONMENTS FOR FILM

6. April 2006 | Grafill kurscenter, Skovveien 20, Oslo

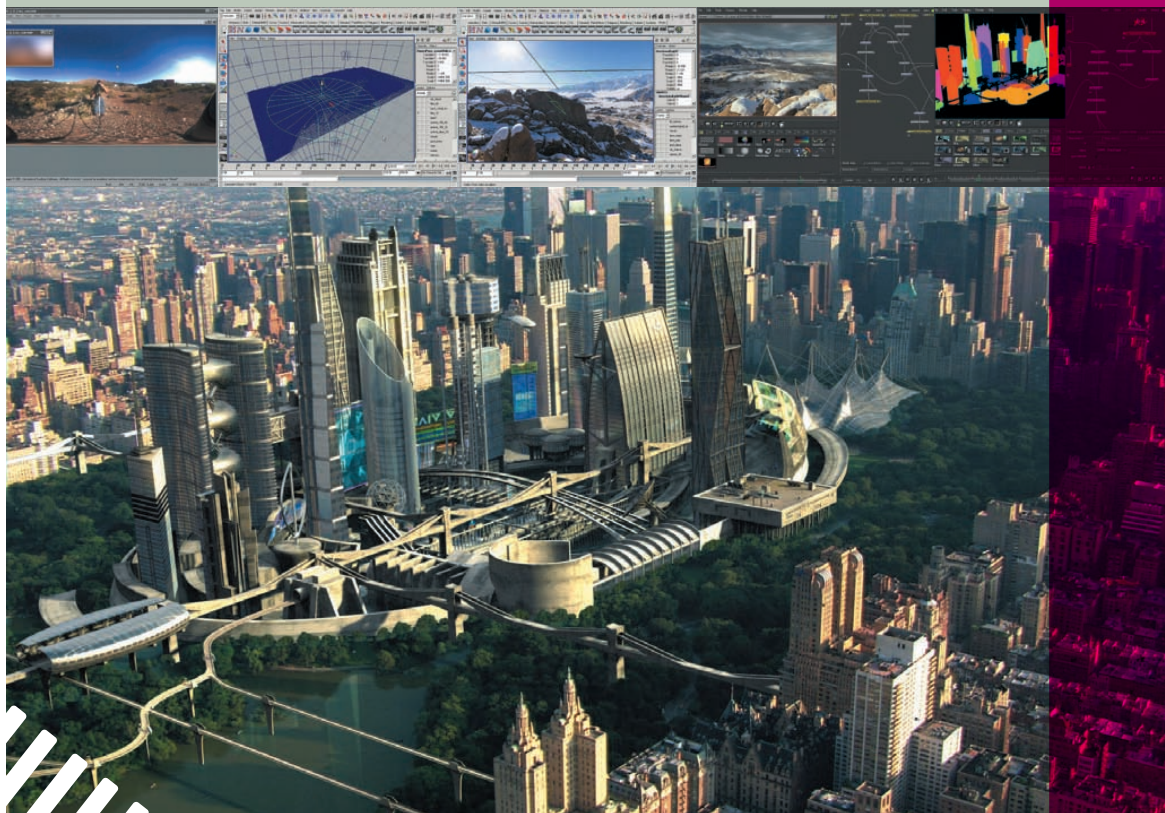
09:30 – 10:00 Orientation

10:00 – 18:00 Workshop

Eric Hanson who teaches at the Gnomon School of Visual Effects in Hollywood will hold a one day workshop for a selected group of production designers, VFX and 3D artists. The hands-on workshop is tailor-made for 12 Norwegian film professionals with 3D and compositing knowledge. Hanson will instruct in the design of digital sets and environments employing conventional set extension from live action footage, nodal pan from a panoramic still image and camera projection from a single still image, using Oslo- and US-based photographic reference material.

The workshop is based on the industry standard software Maya for 3d modeling, animation and rendering, Photoshop for image editing and Shake for compositing. A field excursion to Sognefjord for a panorama shoot at Molde is planned for the weekend of 7-9 April, weather permitting.

The workshop is fully booked – no further seats available.



Norwegian Film Development wishes to thank our partners who worked with us in making this event possible. We would also like to extend a special welcome to delegates attending from all parts of Norway, Scandinavia and Europe. Your participation enriches our joint experience.

Angela Amoroso Project Manager, Norwegian Film Development
angela@nfu.no

Kim Baumann Larsen, External Consultant and CEO, Placebo Effects
kbl@placeboeffects.com

PICTURE CREDITS:

Cover: «Batman Begins» (Dayne Cowan, Double Negative). Page 2-3: «Fifth Element» (Eric Hanson). Page 4-5: «Chocolate river – Charlie and the Chocolate Factory» (Alex McDowell). Page 6-7, clockwise: «Fifth Element», «Bicentennial Man» and «The Day After Tomorrow» (Eric Hanson). Page 8-9, both images: «Storm» (Torgeir Busch & Aksel Jermstad). Page 10-11, both images: «Batman Begins» (Dayne Cowan, Double Negative). Page 12-13, clockwise from top: «Charlie and the Chocolate Factory», «The Cat in the Hat», «Minority Report» and «Corpse Bride» (Alex McDowell). Page 14-15, screenshots from Eric Hansons «Digital Sets» Gnomon workshop DVDs (<http://www.thegnomonworkshop.com>). All images and logos are ©2006 the respective artists, companies or institutions.

DIGITAL SETS AND ENVIRONMENTS FOR FILM

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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>

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