FMX Notes:

Brad Blackbourn - Head of visualisation at Third Floor

VFX, directing,

25+ uears experience in films, tv, VR AR.

Head of pre vis at DNEG

Head of layout at Third floor animation.

Active member of BAFTA

Brought in Holo lense, ipad and controller.

Builds new pre vis pipelines.

Discusses the fastest way to Pre-vis, and saw game engines as this new way of visualising.

Game engines became more friendly to those who aren't gamers.

Consumer tech has become more available, like google's tablets with cameras and infared. Built a virtual camera with that.

They prototyped visualisation tools using the hololense, which is what he brought into the Third Floor.

Third floor 'never deliver final in focus pixels'. The service they provide is to help clients answer questions. Answers questions like "whats the coolest way this shot could look". They answer the questions.

"it's to help clients ask qeustions about their shots"

The Witcher Season 2 - BAFTA Award for VFX.

not fussy about thw quality of the light, just indicating if the shot works. Has it earnt it's place in the film, or can it be thrown away.

A rejection is a success, as it means money is saved for shots that will work. The entire point.

They use alot of mocap on the bipedal characters, but hand animated creatures.

Usually stuff that looks like a ten year old game, is enough for people to agree whether the shot will work.

Not burning money putting expensive detail in it.

Previs:

Work with:

Script pages, key moments, key challenges questions, discussions of lighting.

All part of the pre planning. Answering creative questions.

Start loose, then refine, like most processes.

Begin with blocking the entire sequence. A big continuous piece, in regards to sequence without shots.

Once signed off, then they carry on with animations.

Really quick with animations, motion cap for basic movements. They can spend half an hour mo capping a basic shot. Hand keying the rest.

Then they'll start placing shots, do some staging, identify shots but look promising, but need some tidying up.

Will use splashes of light to point out key indicaitons, like faces, or something that isn't entirely visible.

'The Previs was crucial to the whole scene planning, budgeting and execution. This is really the birthing of shot ideas, and such a creative part of the process' - Dadi Einarsson (VFX Supervisor) - Befores&Afters

Virtual Production:

THe Witcher was the birthing of alot of new tools.

They were happy moving their previs into devices on set.

Cyclops - App with unreal engine.

Shows lenses, filmbacks.

Automatically extracts humans and comps them inside the previs.

"poor mans similcam'

Similcam - Taking camera tracking inside unreal, you see the real footage, virtual camera, virtual world. Extract live action, then comp in back over. As he moves on, he's seeing his shot, as well as monitor with all the CG stuff.

Cyclops AR is that but poormans version.

People on set, with massive set build indication, and then the rest is CG overlay inside the IPAD view.

'For a scene taking place in the courtyard, cyclops enabled visualistion of the creature with the real life humans, and CG set extensions. The creatures animations was brought into cyclops where it eas fed into an AR environment that locked to the set. THe crew could then see where the creature was to aid filming plans. Cyclops was used extensivley for the Witcher'

Allows camera man and actors to build muscle memory as they know how to interact with the scene (in this case, a creature flying through the shots)

Cyclops, shot mode:

AR mode. HUD. AR brings in a LIDAR scan of the film set, can offset the world to match the set. Once mathched, Holdout mode then removes the Pre vis Lidar scan, which works to match the set.

Asset mode:

When turning up in a random forest for example, or any outdoor location, they can just use assets. The IPAD can read a horizontal surface, and add assets

On set, they indicate to charatcers with a tennis ball, use a laser to determine distance, and then import the creature in using AR.

They'll put in a standin, and then show the cast and crew the Ipad to show where the CG creatures may be.

Can then put other assets in to indicate key objects in the scene to prevent overlap with the creature.

Chimera - a development off of cyclops using AR, and microsoft Hololense.

Visualise sets in AR. The hololens tracking is so real, you can use the human senses, to determine distance.

The transparent screen is essential, meaning pitches can still be given effectively, to communicate facial movements.

All parts of the model can be moved by a "Chimera Operator", inside Unreal Engine

Kraken - a realtime virtual scouting tool. Using Quest 2's to VR through the set design.

Accurate set depiction. Can also be used for real like film sets. excelle nt for shot planning, determining what needs practical builds or CG builds. Can be taken on virtual tour guides of virtual sets. People in VR headsets are taken along on tours.