



ASYMMETRIC**VFX**STUDIO

studio services, production & technologies

№ 2

2009 year

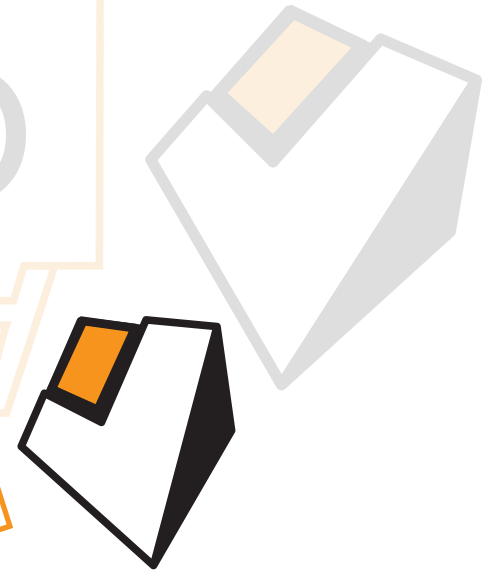


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RYMETS

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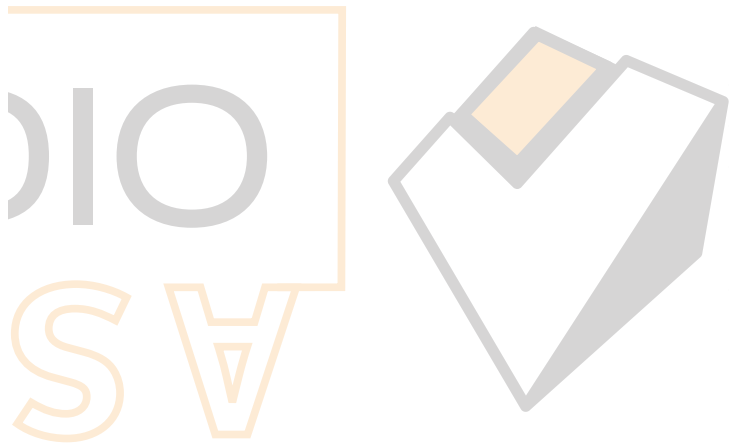
VFXSTUDIO

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PRODUCTION - VFX for TV commercials

Liquid 3D simulation



Demo fragment from "Rich fine artist" TV commercial

vfx supervisor: K. Skaletsky

running time: 8 sec.

production period : 2 weeks



In this commercial we had a task to show two different kinds of juices pouring into the glass. Shooting technique was impossible here, as juice streams of different coloured juice streams should have ideal shape & run already specified trajectory, while the camera makes circle panning. So, it was decided to create both juice & glass in 3D.



Liquid 3D simulation



Apart from creating 3D glass filled with CG juice, we also replaced original juice pack for another one- without bruises & with renewed label.

Handwritten notes and technical data on a production slate background:

Handwritten: намагане село

PROJ
LOCAT
DAT

ELEMENT:

SLATE

ADDITION

VFX NUMBER:

INT DAY NIGHT EXT

LENS

BODY
ARRIFLEX
43

DISTAN

Start 1,15M

10 11 27
10 11 28

TAKE # **LENS**

10 11 1	14mm
10 11 2	14mm
10 11 3	14mm
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PRODUCTION - VFX for TV commercials

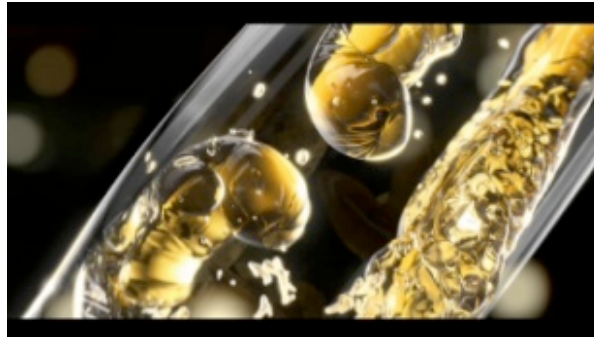
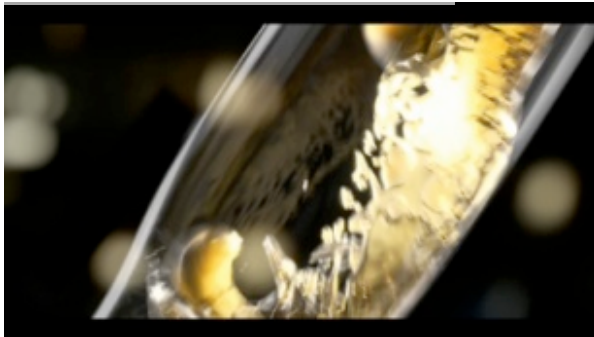
Liquid 3D simulation



"Beer Okhota" TV commercial

running time: 7 sec.

production period : 3 weeks



To show boxing inside the beer glass you can only with computer technologies. Running beer streams take the form of boxing gloves, running towards each other & then smashing.



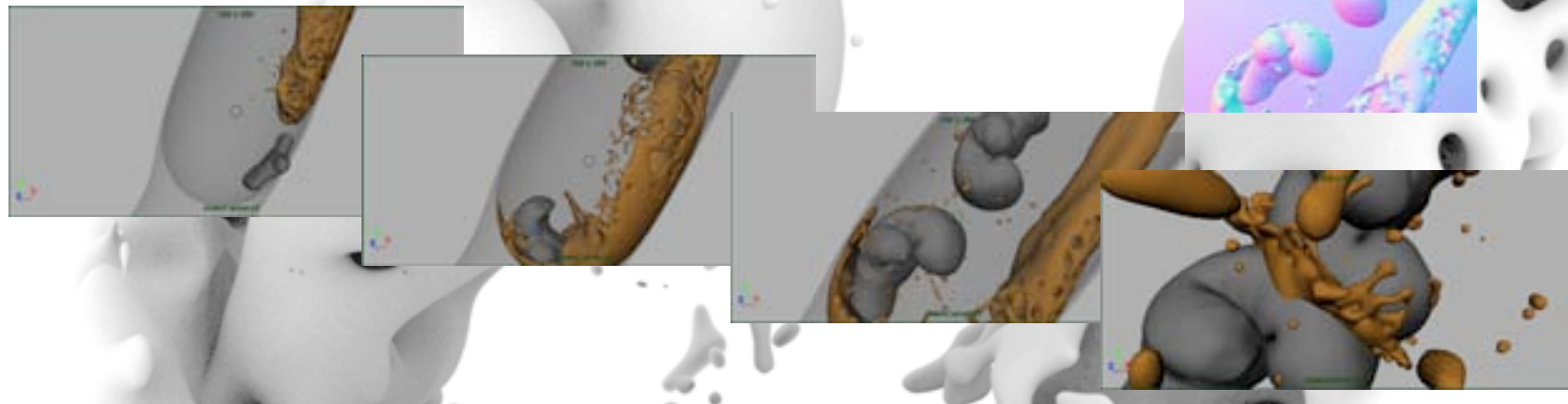


VFX for TV commercials - PRODUCTION

Liquid 3D simulation

To make CG liquid looking good & realistic at the same time you can only by careful settings of the texture itself. Reflections, deflections, casting shadows & other characteristics after being adjusted & extracted into separate layers, then are combined into the single layer.

CG liquid simulation- is highly time & resource consuming process. And for the most time intermediate result is unpredictable. When producer & supervisor after their estimation announce the number of days necessary for such work, you may double it without any hesitation - thus you get good result for sure.



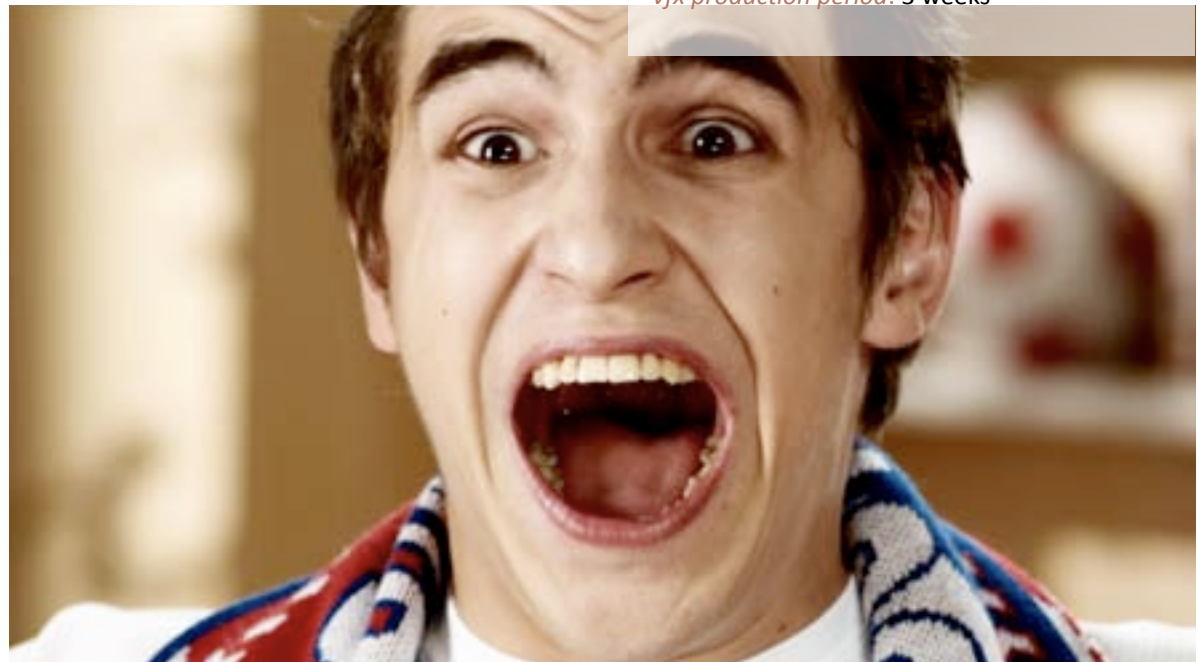


PRODUCTION - VFX for TV commercials



"Coca-Cola Football" TV commercial
director: V. Luckysov
running time : 30 sec.
vfx production period: 3 weeks

CG task here was to make camera flying into the football fan's throat while he is crying "Davaaaaai", after making a gulp of Coca-Cola drink.



VFX for TV commercials - PRODUCTION

At a certain moment we replace real actor's head with a 3D one & the camera continues movement inside the CG mouth. Uvula in the shape of Coca-Cola bottle- is a "funny one" of the story. For visualization we preferred technique of sterile realism, without much physiological details, to avoid negative reaction among the audience.





PRODUCTION - VFX for TV commercials



"TWIX" TV commercial
vfx supervisor: V. Iustinov
running time: 30 sec.
production period: 8 days

VFX task for this commercial was to fill the swimming-pool tribunes with the crowd of audience & also to remove unnecessary details from the walls, which spoiled the overall picture view from the commercial art point.



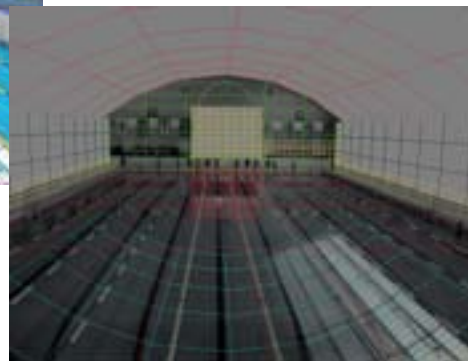
Original



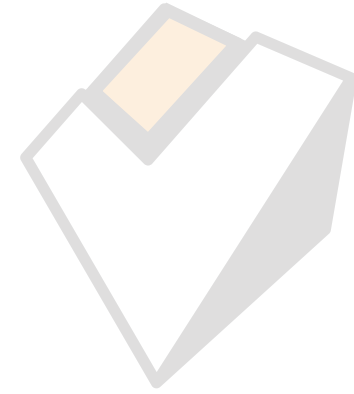
Final result



For this purpose we created all the interior in 3D with proper geometry.



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Visual effects for Feature Films

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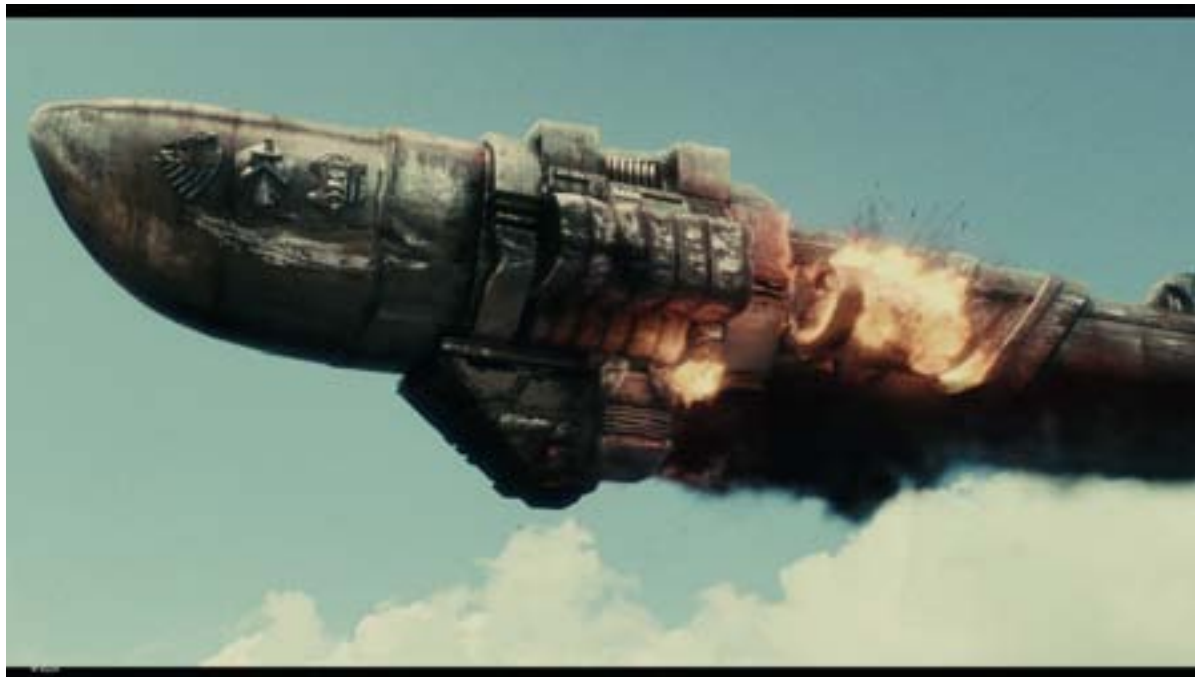
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PRODUCTION - VFX for Feature Films

Simulation of fire, smoke, explosions...



Feature film "Inhabited Island-Fight"
director: F. Bondarchuk
production period of the airship vfx-scene : 5 months



Simulation of fire, smoke, explosions...



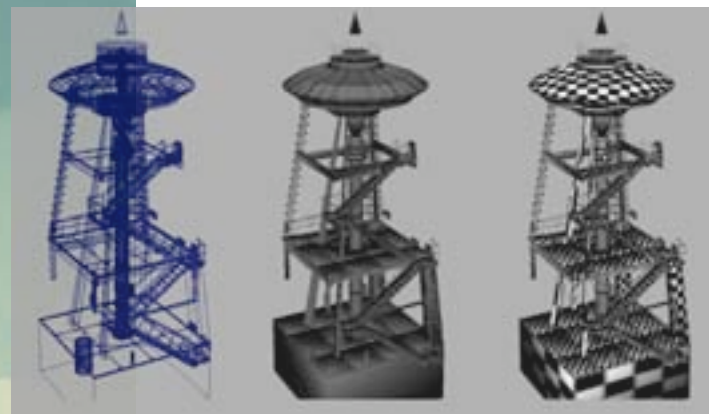
One of the most spectacular shot from the airship scene, unfortunately, was not included into the final cut version because of clash with general tempo-rhythm of the scene.

Simulation of fire & smoke



Here we faced one of the most complicated tasks when making CG-combining realistic & CG elements with the same textures into the one frame. In this particular frame we had to combine CG smoke with real one & also to fix the only real detail –basket to the all CG airship. As well as removing ropes & BG ship & make a horizontal frame flip for better effect when editing with other frames.

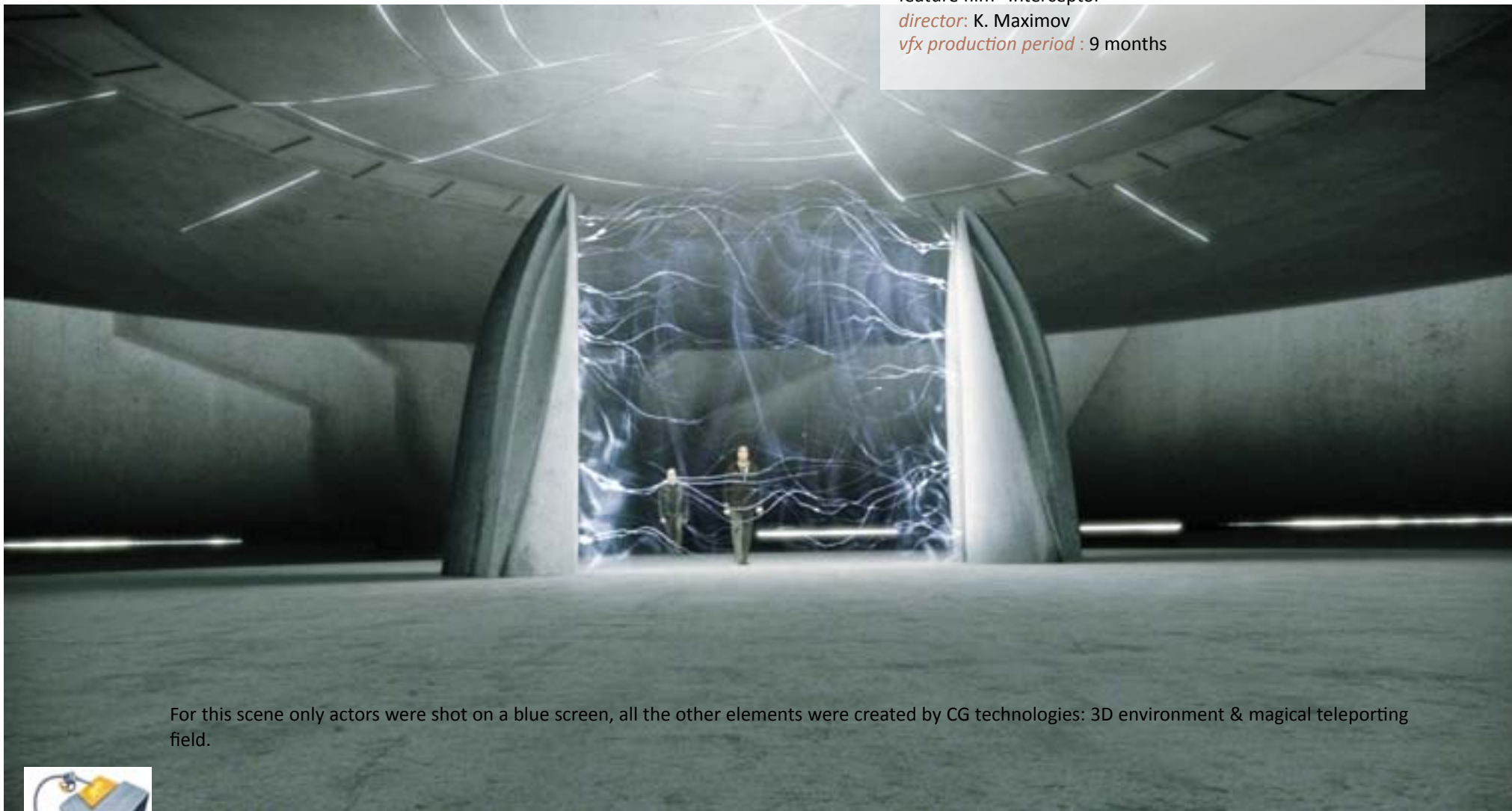
Psychotropic towers -full CG objects integrated into the real environment.





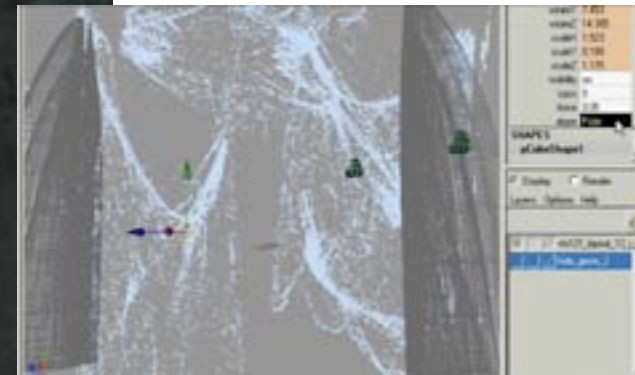
PRODUCTION - VFX for Feature Films
Unique effect "Gate"

feature film "Interceptor"
director: K. Maximov
vfx production period : 9 months



For this scene only actors were shot on a blue screen, all the other elements were created by CG technologies: 3D environment & magical teleporting field.





Here we made teleporting field through which the characters could get into another world. As such a trick was not a new one for cinema, the artist & director of the film had to imagine something to make their "gate" look original. To solve this task we wrote special plug-in generating thousands of particles creating energy field.

Simulation of fire, smoke, explosions...



Collision of the helicopters for the feature film "Interceptor" was made from different camera angles for better editing. We started working on this effect when the final version of the cut had not been completed yet, thus we decided to visualize the explosion from the two different perspectives.

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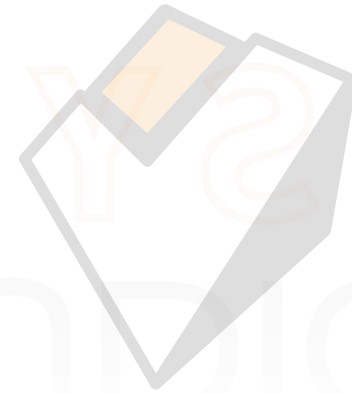
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CHARACTER ANIMATION

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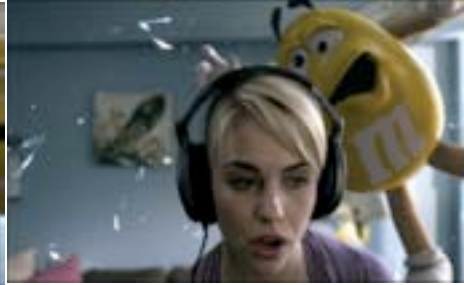
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PRODUCTION -CHARACTER ANIMATION for TV commercials

Distinctive feature of any TV commercial 3D character – is it's brightness & recognition effect almost from the first moment it appears in the frame.



TV commercial "M&M's TossUp"
vfx supervisor: V. Luckysov
running time : 30 sec.
vfx production period : 3 weeks

It seems that M&M's characters are simple from the technological & artistic points. But such seeming simplicity is the result of very careful & accurate work of animators & rendering artists. 3D characters emotions should as realistic as possible because they intercept with real actors. Our main task is to integrate 3D characters into the real environment? so that it was a feeling they were also shot together with real actors.

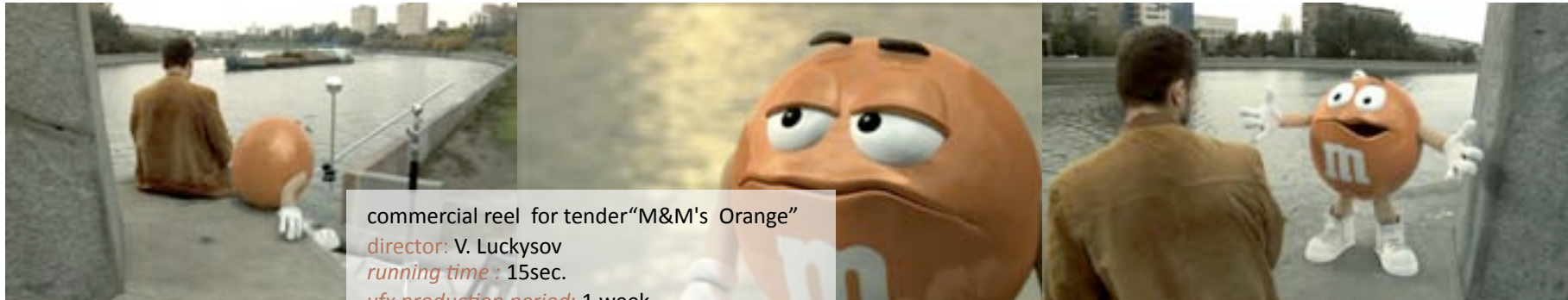


Apart from ideal integration of animated characters into the real environment here we also made 3D glass with the Yellow's pattern on it.



CHARACTER ANIMATION for TV commercials- PRODUCTION

This commercial reel presenting a new Orange character for Russian audience we made as a test, to win a tender for two projects- M&M's TossUp & M&M's Journalists. So, within one week, 5 members of our studio made 15' commercial about Orange character talking with a director on the bank of Moscow-river & speaking out his fears & indignation that nobody knows about him.



TV commercial M&M's "Journalists ". Red & Yellow characters guide a group of journalists to present them a new Orange character , who is hiding on the hazelnut tree. Shootings were made in South Africa, but even there, art director created artificial hazelnut tree.





PRODUCTION - CHARACTER ANIMATION for Feature Films

feature film "The book of Masters" V. Sokolovsky

director: V. Sokolovsky

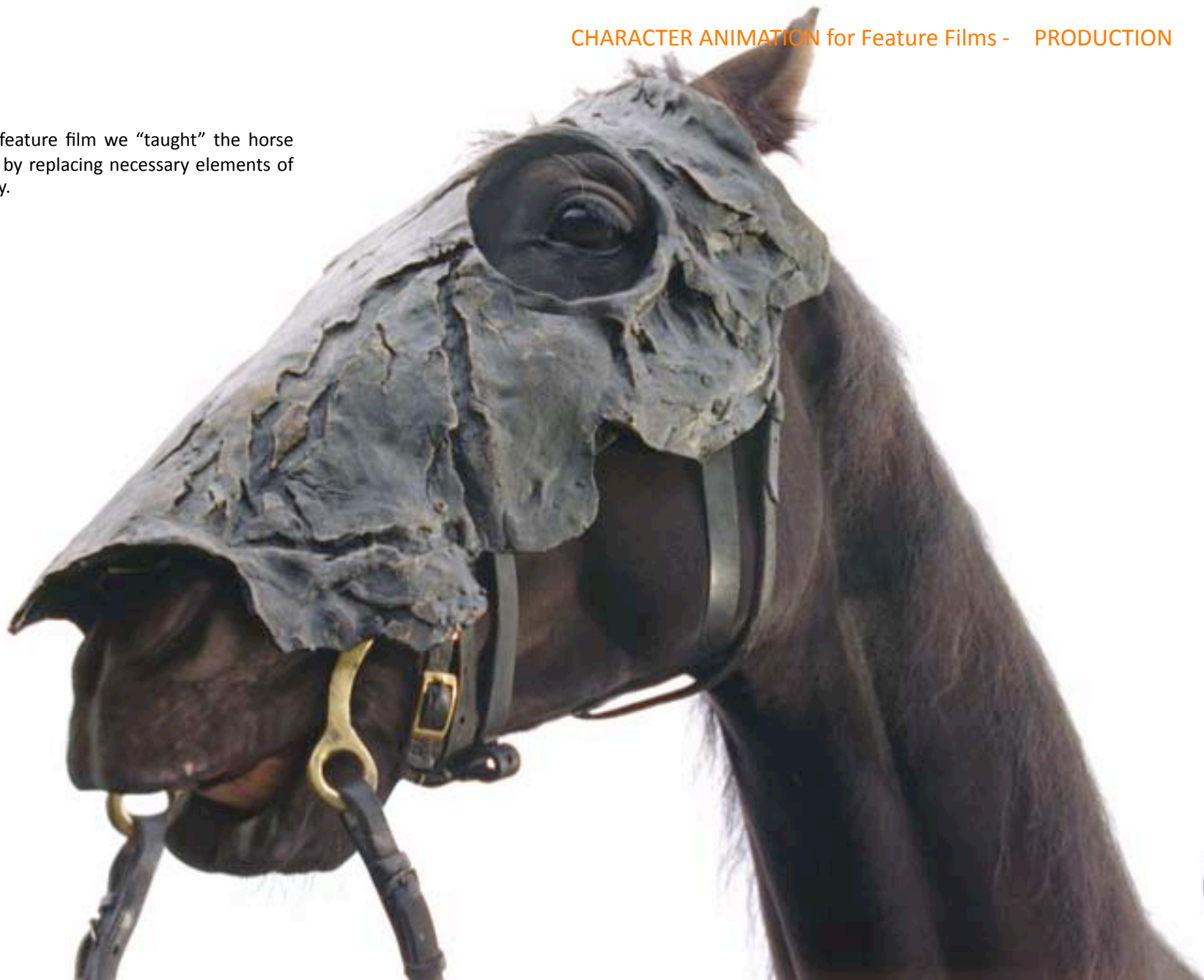
vfx production period: 2 months



Distinctive feature of cinema characters- is their non-compromise realism both in textures & actions.



In this feature film we “taught” the horse to talk, by replacing necessary elements of his body.



PRODUCTION - CHARACTER ANIMATION for Feature Films

feature film "The Yellow in the city"
director: V. Zaykin
vfx production period: **IN PRODUCTION**

Here we add unreal characters into the real decorations.
But even though a character is not real, being a hero of a fairytale or a fantasy, anyway, all his movements should be done according to the rules of physics & properly integrated into the real environment.





Apart from creative tasks how to show the character of the heroes, here we have a serious technical task - to combine seamlessly 3D toad skin with real one.

PRODUCTION - CHARACTER ANIMATION for Feature Films

Fairy character “White lion” for feature film “Interceptor”, dir. K. Maximov. As a base we took white lion, while the mane was made of feathers, & the muzzle looks like a human one.



CHARACTER ANIMATION for Feature Films - PRODUCTION

The lion in the scene doesn't make any particular actions... he slowly comes towards the camera, roars half his ability, turns, comes to his mistress, lays at her feet & lying looks at the camera, then he stands & goes away... here is a difficulty, because of lack of action, as the animators should build the lion's behavior in the frame on micro movements. It would be much more easier if the lion jumped into the frame, hit the camera with his paw & so on. Because to create actions you need several times less time, than create slow, almost static movements.



frames from feature film "Interceptor"
director: K. Maximov
vfx production period: 9 months



PRODUCTION - 3D animated TV commercials



“Dino Space” TV commercial
director : V. Luckysov
running time : 30 sec.
production period : 6 weeks



In this new work, apart from Dino itself we created lots of other 3D characters (children, aliens & a villain- Zlyuka) & 3D objects (Zlyukolet, planets) some of the elements were created on the base of souvenir toys.



3D character Dino has been existed for several years, but in this work we created a new model, as Dino character has grown, become elder, that has made some effect on his appearance. The model made by our studio was accepted as basic among all Young & Rubicam brunch agencies around the world.

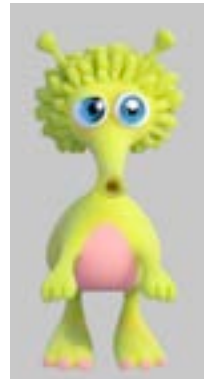


PRODUCTION - 3D animated TV commercials



We had to create bright & vivid story, like a short cartoon, about Dino & children who save their friends- aliens from a villain- Zlyuka with the help of Rastishka. So the art work played on of the key roles. We worked on carefully every BG elements- as the story takes place in the space, we combined matte painted elements with 3D objects. Also we elaborated every single character- from hair shading up to eye-lashes .



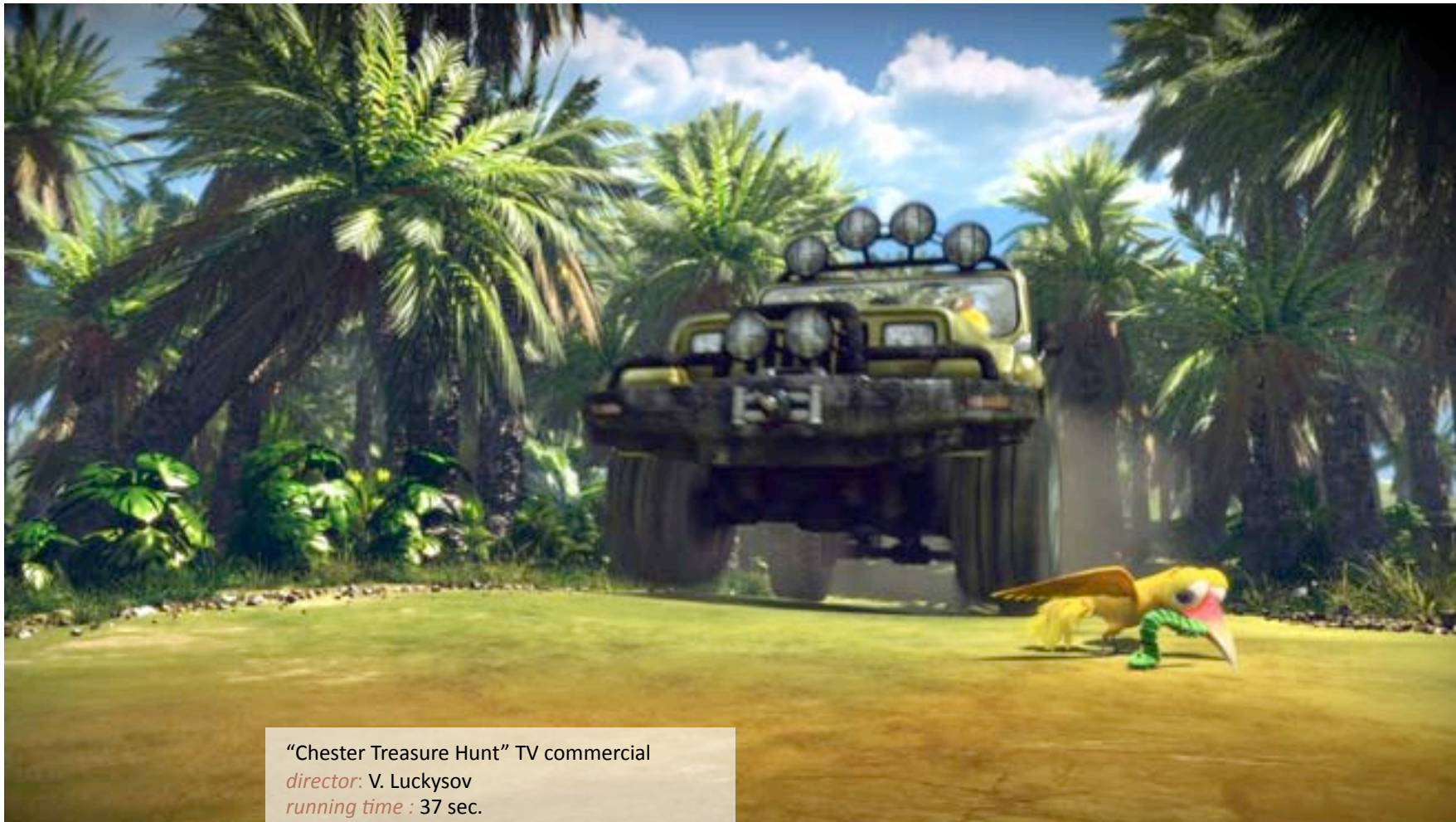


Before they start “work” & complete tasks, commercial characters spend some time in neutral positions & with neutral facial expressions. On this stage we adjust textures & shaders.



PRODUCTION - 3D animated TV commercials

TV commercial «Chester Treasure Hunt» our studio made with «BBDO Saudi Arabia» agency for the client company Saudi Snacks (sub-brand Pepsi&Co). The story takes place in jungles near the canyon.



“Chester Treasure Hunt” TV commercial

director: V. Luckysov

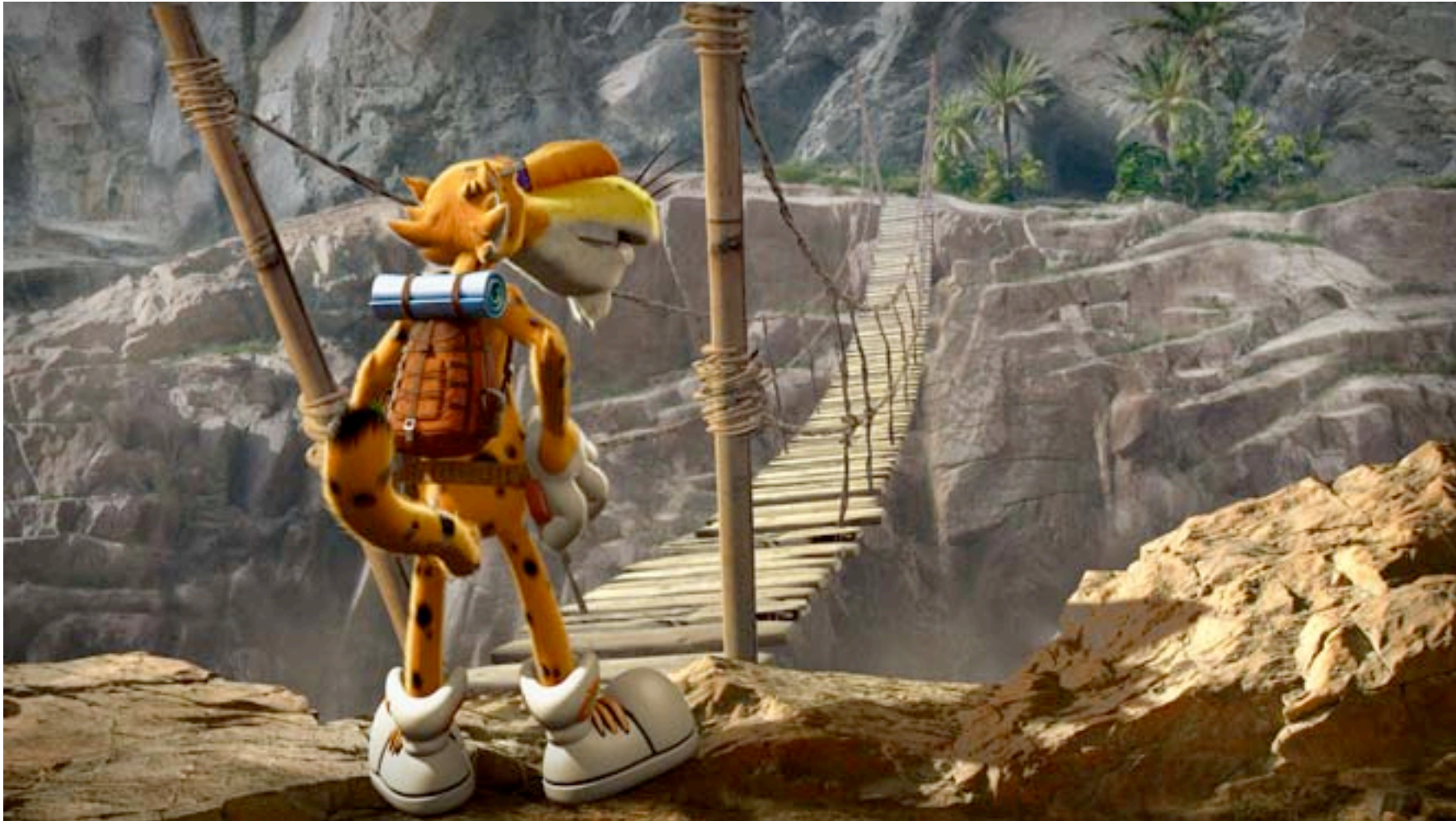
running time : 37 sec.

production period: 6 weeks



3D animated TV commercials - PRODUCTION

On this project we often used Matte Paint technology, which allows not to spend much time on 3D landscape modeling, while the result is of high quality as well.



PRODUCTION - 3D animated TV commercials

A part of the story takes place inside the cave, where the Chester's Treasure is hidden.





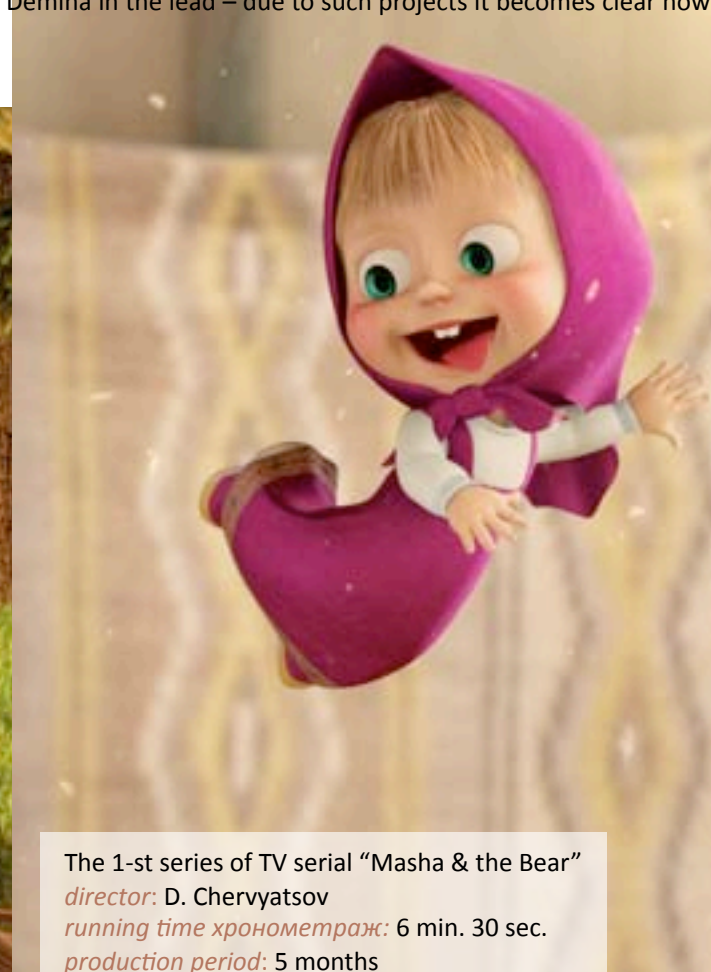
PRODUCTION - 3D animated Serial

3D animated serial “Masha & the Bear” – a fairytale which is loved not only by children but adults as well. Our studio made the first 6-minutes’ series in HiDef resolution by the Animaccord company request. And from the very beginning we set the high level of quality for the studios working on the next series. Production period lasted about 4 months and a half, during that period almost every of 20 members of our studio participated in the process , usually there were 7 people working at the same time.



3D animated Serial- PRODUCTION

«Masha & the Bear» was both very important & necessary project for us, working on this project- 3D serial with art & technological high level of quality we could on practice assess our possibilities. Working on TV commercials is like a 30 seconds sprint, while this was 6-minutes marathon. And we run very well,- tells VFX supervisor of the project Kirill Skaletsky. The team showed great results with line producer Maria Demina in the lead – due to such projects it becomes clear how important properly organized working process is ».



The 1-st series of TV serial "Masha & the Bear"
director: D. Chervyatsov
running time хронометраж: 6 min. 30 sec.
production period: 5 months

PRODUCTION - 3D animated TV commercials



This year our studio has become a partner of the Moscow International Festival of Advertising & Marketing Red Apple 2009.



"Monsters- Stability in Russia" promo reel

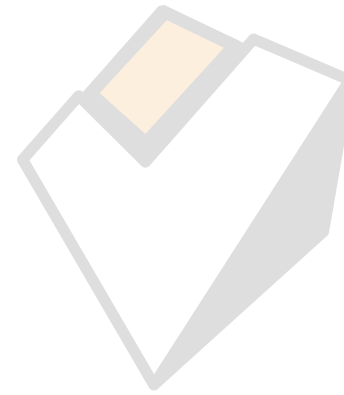
director: V. Luckysov

running time : 15 sec.

production period: 2 weeks

Especially for the festival we made two reels in manga style, with sharp lines & dim colours. Such a direction is not common for Russian commercials, that is why work on this project was especially interesting for us, moreover we had almost full freedom to create & this worth a lot. Idea of the first reel- "Business stability in Russia", idea of the second one- "There is no bribes in Russia".

VFXSTUDIO



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BILLBOARDS

A-VFXSTUDIO

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PRODUCTION -BILLBOARDS

Photorealistic beer barrel is a full CG object. The need to create it CG was determined by the fact that for the moment when the poster was created there was such a barrel didn't "exist", thus we had to model & visualize it by the means of 3D programming.



PRODUCTION -BILLBOARDS



Pouring "Bochkarev" beer into the imaginary glass.

Beeline tiger was made completely in 3D. Probably the reason is that there was no photographer on the set in time. ☺





Promo watches of the advertising agency BBDO Moscow.

PRODUCTION

3D modeling of Industrial design objects

Modeling that demands high level of precision when creating shapes

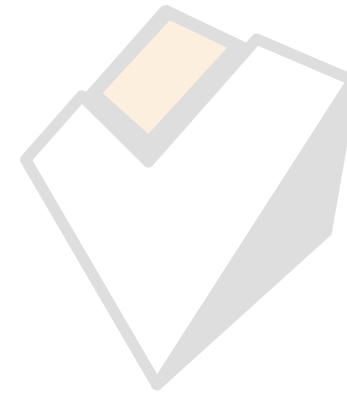


Small Suzuki Swift was made for A2 format poster

3D Renault car we had to place between the two real ones.



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SERVICES

EDITING of Feature Films & TV commercials



It is very convenient for a director or producer when editing room is a part of the CG studio. It helps to save time spent on coordination when editing, as during this period it is important to make interactive adding of frames with draft CG elements. And when there is a final version of the cut, on the stage of VFX production, director & producers have some freedom to make amendments for the cut without great losses, as all the sources & working materials are within quick access..



COLOURCORRECTION 2K DPX FRAMES & RED ONE FORMAT



We make colorucorrection of the materials with resolution 2K DPX or in camera format RedOne in real time.

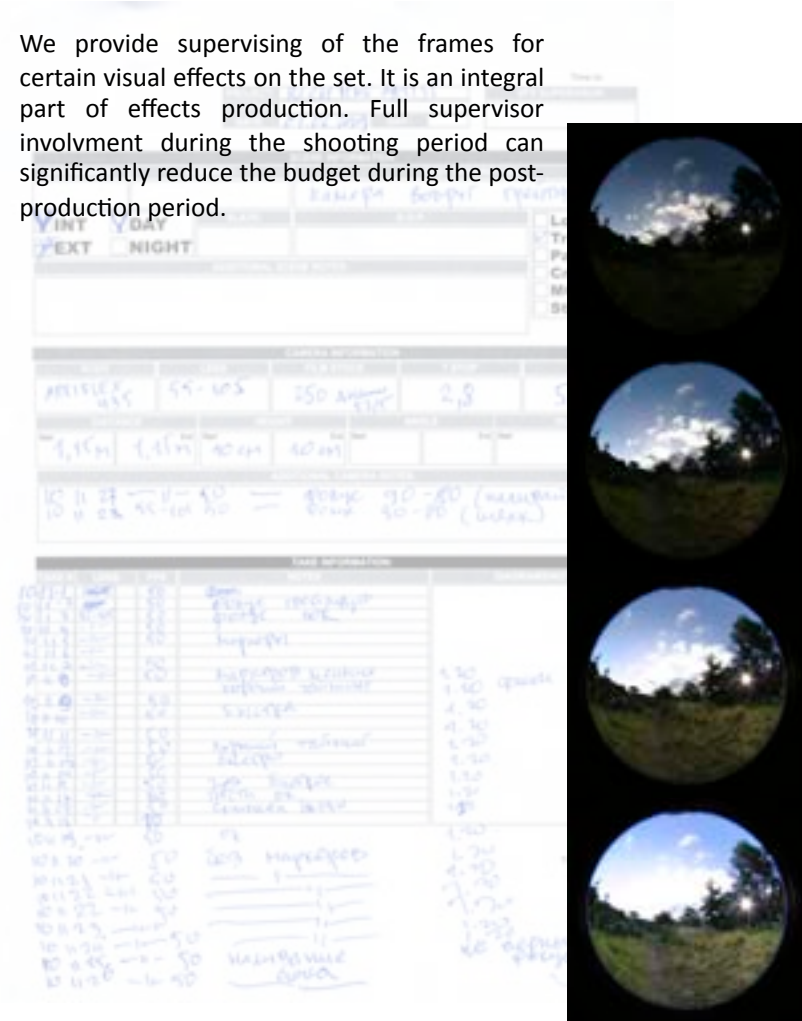
SERVICES

VFX SUPERVISING



Supervisor is shooting the map of interior lighting by making photos of mirror sphere with different exposition. For the feature film "Spartakiada".

We provide supervising of the frames for certain visual effects on the set. It is an integral part of effects production. Full supervisor involvement during the shooting period can significantly reduce the budget during the post-production period.



VFX SUPERVISING



Sometimes it is necessary to shoot “skeletons for visual effects” in other words we make additional shootings of necessary elements for the main frame, already shot as master BG. VFX supervisor usually controls such shootings, as he knows for sure for what purposes he needs this or that skeleton. And how later all these elements will be combined into the final frame.

In this particular case we’re making additional shootings of soldiers with proper camera angle necessary for their clonning on the battle field for the feature film “We are from the Future 2”.



Artists set chromo-key screens according to the camera angle.

IN-HOUSE DEVELOPMENTS

• What is Asymmetric Bridge?

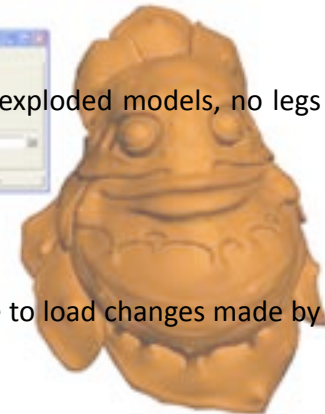
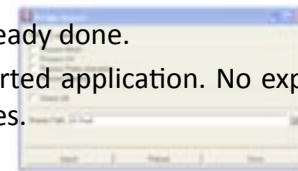
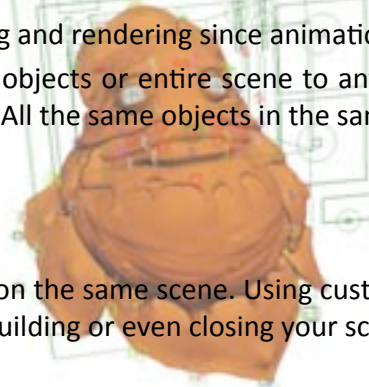
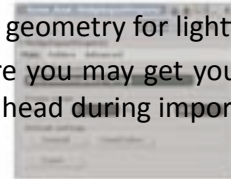
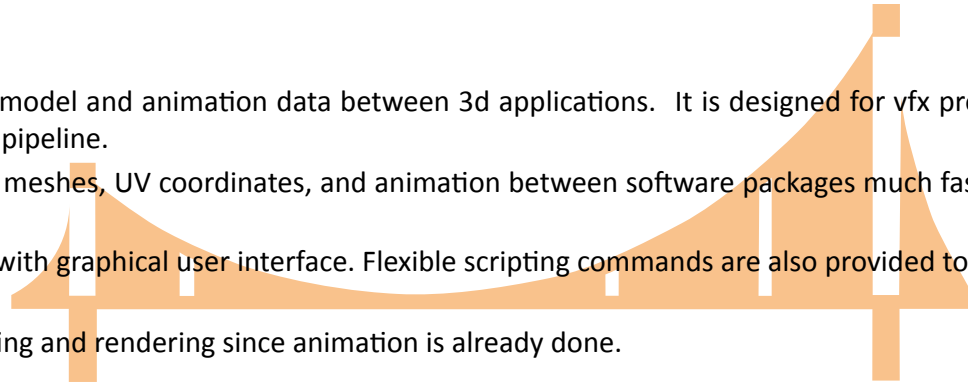
- Asymmetric Bridge- is fast and reliable way to transfer model and animation data between 3d applications. It is designed for vfx production companies with more than one 3d package in their pipeline.
- Asymmetric Bridge is able to seamless transfer polygon meshes, UV coordinates, and animation between software packages much faster than standard ways.
- Simple export and import of objects or entire scenes with graphical user interface. Flexible scripting commands are also provided to fit an existing pipeline.
- No skeletons, no bones, only needed geometry for lighting and rendering since animation is already done.

• Asymmetric Bridge –it is simple!

- Simple export and import of objects or entire scenes with graphical user interface. Flexible scripting commands are also provided to fit an existing pipeline.
- No skeletons, no bones, only needed geometry for lighting and rendering since animation is already done.
- With Asymmetric Bridge you are sure you may get your objects or entire scene to any supported application. No exploded models, no legs being pushed through character head during import. All the same objects in the same places.

• Working together

- With Asymmetric Bridge you can easily work together on the same scene. Using custom bridge nodes it's possible to load changes made by other artists with just a few mouse clicks without rebuilding or even closing your scene.





ASYMMETRIC BRIDGE
РЕШЕНИЕ ДЛЯ ОБМЕНА ДАННЫМИ

Key features:

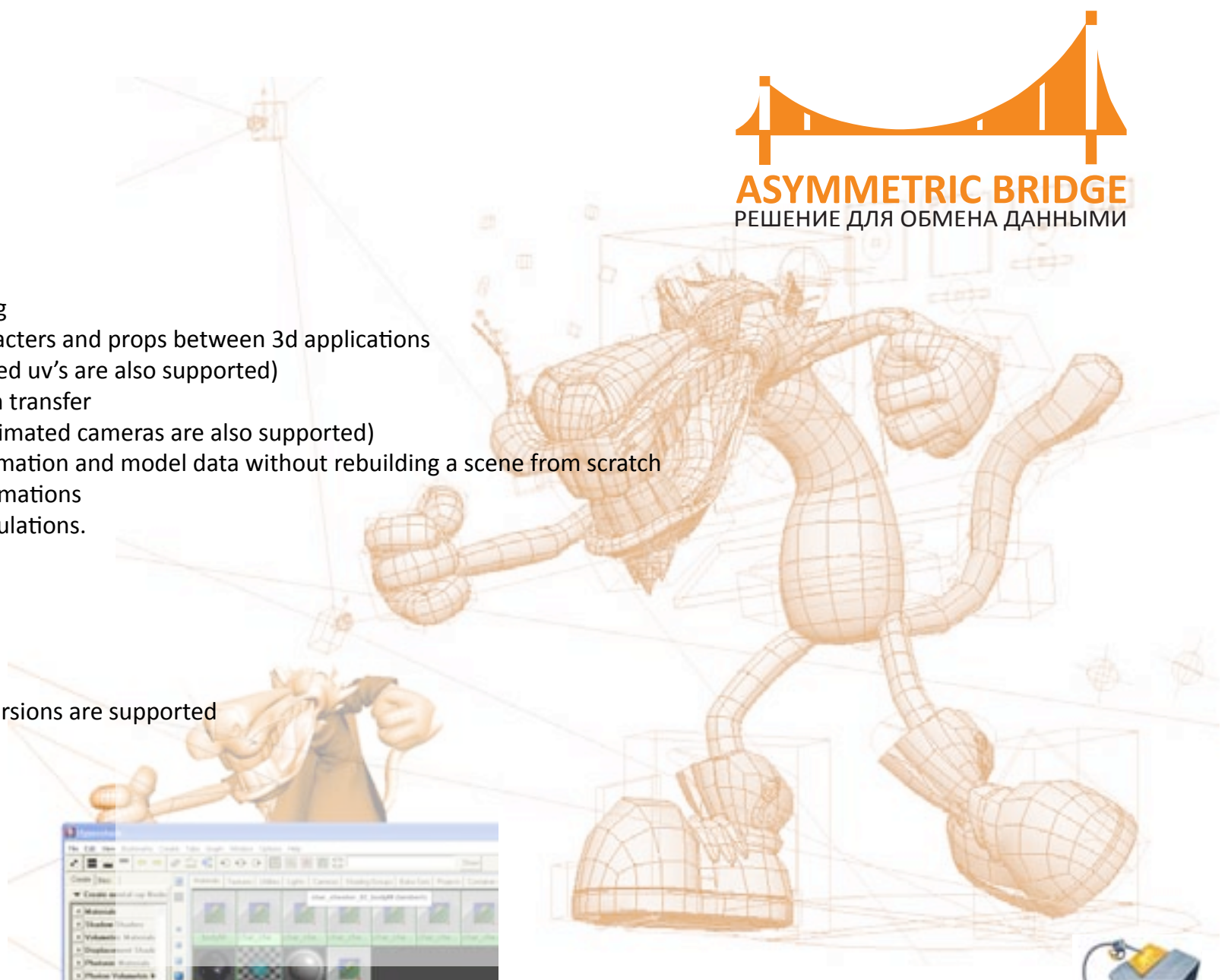
- Fast data processing
- Transferring of characters and props between 3d applications
- UV transfer (animated uv's are also supported)
- Character animation transfer
- Camera transfer (animated cameras are also supported)
- Ability to reload animation and model data without rebuilding a scene from scratch
- Baking complex animations
- Baking dynamic simulations.

Supported OS:

- Windows XP
- Windows Vista
- Linux
- Both x32 and x64 versions are supported

Supported Software:

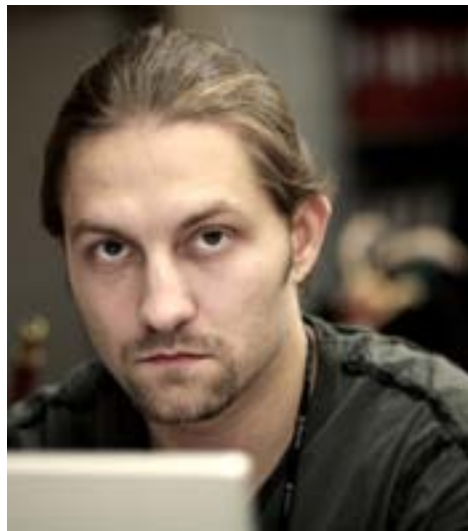
- Autodesk Maya
- Autodesk Softimage
- SideFx Houdini



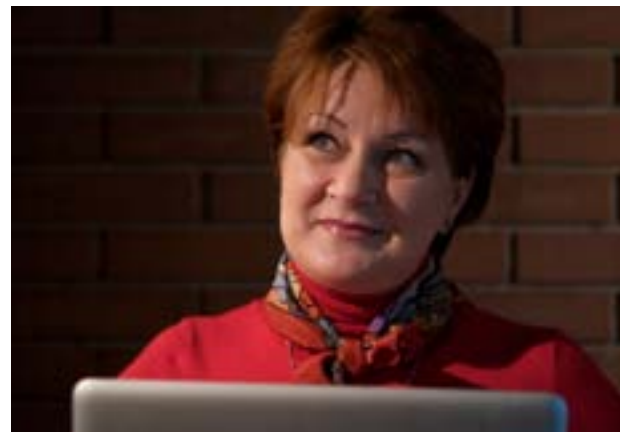
PERSONALITIES



Victor Luckysov- Studio chief, film & TVC director.



Kirill Skaletsky– Head of AD production



Elena Kuznetsova- Client service & PR director



Vladimir Iustinov– VFX supervisor



Tatyana Mikhina – Lead animator

PERSONALITIES



Sergey Klyachkin–Art-director



Alexey Mazurenko- Lighting TD



Anna Yakovleva – Composing artist



Alexey Salenkov– Rendering artist



Alexander Isakov- CG SFX artist

PERSONALITIES



Anton Gridchin- Technical director



Maria Demina- Line producer



Marina Burkova- Studio chief assistant



Julia Makarchenko- VFX coordinator



Inga Aslambekova- Line producer



Egor Chaschin- Lead R&D



Sergey Shlyayev- R&D specialist

ABOUT US

The VFX and 3D animation Studio **Asymmetric VFX** was founded in 2007. Victor Luckysov, one of the ex-owners of a very well-known Moscow Dr. Picture Studios, has built his own studio on a base of the Dr. Picture team.

The concept of ASYMMETRY in our artistic work means harmony and the aspiration for life. In nature asymmetry and harmony go hand in hand.

STUDIO PORTFOLIO

TV Commercials.

Cheetos Chester - *BBDO Russia, Spain, Poland, Romania, Hungary, Portugal, Egypt, Saudi Arabia*
M&M's – *BBDO*
Dino – *Young & Rubicam*
Lays - *BBDO Россия, Саудовская Аравия*
Coca Cola – *Publicis*
Heineken – *Publicis*
Pepsi – *BBDO*
Renault - *Publicis*
Suzuki - *Prior*
LG - *Young&Rubicam*
MTS - *Znamenka*
Beeline – *BBDO*
Kitekat - *Nitro*

Feature Films.

«The Yellow in the city», comedy, sci-fi *(in production)*
«We are from the future – 2», military drama, sci-fi *(in production)*
«Black lighting», sci-fi *(in production)*
“The book of Masters ”, fairytale, 2009
“Prohibited reality”, sci-fi, 2009
“Inhabited Island- Fight”, sci-fi, 2008
“Spartakiada”, lyric comedy, fairy tale, 2007

Serials.

“Masha & the Bear ”, 3D animated serial, 2008
“One night of love”, historical series, 2007



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