

DIMENSION

The Newsletter of the L.A. ACM/SIGGRAPH

November 1999

L.A. ACM/SIGGRAPH Presents
Monday, November 8, 1999

**Mark your Calendar.
Our Next meeting is on
Monday, November 8th
at the TV Academy**

The Ultimate Camera: BUF Compagnie's Visual Effects Sequences for David Fincher's "Fight Club"

The Program

6:30-7:30 Social Hour

7:30-9:00 Program

The Location

Leonard H. Goldenson Theater
Academy of Television Arts & Sciences.
5220 Lankershim Blvd.
North Hollywood, CA 91601

Directions

The Academy is located in No. Hollywood two blocks east of the 170 Freeway (Magnolia Avenue exit) in the complex on the northeast corner of Lankershim and Magnolia. *Note: There is no transition from the eastbound 101 to the northbound 170. Exit at Tujunga and follow it north to Magnolia.

Parking

\$2 fee in the Academy parking structure

Fees/Registration

This event is free to L.A. ACM/SIGGRAPH members and \$10 for non-members. New members who sign up on-site and pay the \$25 annual membership fee (checks or cash only) do not have to pay the \$10 registration fee. Members only will be given priority entrance from 6:30-7:00 PM. After 7:00 PM it's first come first served. We strongly urge that members arrive early to assure their admittance.

The Event

Buf Compagnie created the ideal camera of infinitely scalable size, speed and mobility to pass through walls and follow a character's stream of thoughts. Join BUF to see how they worked from 2D photographic reference images to develop photo-realistic CGI sequences that stunningly break beyond existing physical limitations.

"Fight Club" Visual Effects from BUF Inc.

The artistry of BUF's CGI visual effects and animations has been delighting international audiences for over 15 years throughout more than 300 film and commercial productions. Reaching from their Paris base of operations to BUF's new Hollywood studios, BUF is best known for combining their artistic sensibility with groundbreaking technology to create innovative visual effects.

Many of BUF's technological achievements have proved to be trend setting for the visual effects industry. Some of these creations include the striking photo real rendering of the flea sequences from "City of the Lost Children" and the often copied 'frozen moment in time' effect that BUF originally debuted in The Rolling Stones music video "Like a Rolling Stone". One of the many spots that was done using this technology was the GAP "Swing" commercial.

BUF invites you to explore the challenges involved in their latest achievements in CGI risk-taking which includes their work for the recently released motion picture, "Fight Club". The evening's program will be introduced by Valerie Delahaye, who is heading up BUF's Los Angeles operations and will also include presentations of recent works done by BUF in Europe as well as in the United States. Yann

Continue on page 3

Special
Thanks to
Diane Piepol
and
Valerie Delahaye

What would you like to see published in the newsletter?

We would like your feedback. Please email us at Los_Angeles_Chapter@siggraph.org

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Less Content | <input type="checkbox"/> Event Information Only |
| <input type="checkbox"/> More Content | <input type="checkbox"/> Classified Listing (hardware, software, jobs) |
| <input type="checkbox"/> Other | |

Continued from page 1 **"Fight Club"**

Blondel and Stephane Ceretti will be presenting the artistic point of view of the work done by the team in Paris. They will explain BUF's unique way of working, what makes their methods different and how they do their magic.

Even the most discerning audiences will have a hard time identifying the visual effects of "Fight Club" from the film's live action. Many of the visual effects sequences literally fly past the viewers, in one continuous motion. These amazingly photo-realistic sequences move the story forward, propelled by the private thoughts of a character being masterfully depicted on screen by Director, David Fincher.

Fincher and the film's Visual Effects Supervisor, Kevin Haug chose to work with BUF Inc. for the majority of the film's CGI based effects sequences. These groups of artists worked together to achieve highly artistic options for the films visual effects. They furthered the filmmaker's vision while advancing their own visual effects expertise.

The Ultimate Camera from BUF Inc.:

If a filmmaker could create the perfect camera it would be weightless, of infinite scalable size and have limitless speed capabilities. The ideal camera could even pass through walls or follow a character's stream of thoughts to realize a director's vision and be undetectable to the audience.

For "Fight Club", BUF built such a camera through their CGI expertise and working from 2D photographic reference images. Beginning with a stunningly original sex scene that breaks beyond existing physical limitations, the photo-realistic sequences that BUF created for "Fight

Club" include traveling through the contents of a trash can, recreating a kitchen set, the ignition of a gas explosion within that set, travelling down a high-rise office building into a van in an underground parking garage across the street.

The Sex Sequence:

Warning; some sequences may include nudity. This innovative sequence launches a look that audiences have never seen before. The amazing visual styling that was achieved for this sequence speaks to BUF's ability to follow the Director's lead in creating a feeling of a surreal, still moment in time, which BUF pioneered in their effects for the often imitated GAP "Swing" commercial. BUF's new technique develops three dimensional animation working entirely from still photos. The artists of BUF are proud of their ability to create aesthetically pleasing humans through CGI working from still photos of real people. Kitchen, Tilt Down, Garage and Trash Can Sequences: The beauty of detail abounds in these acutely photo realistic "virtual" camera moves, which are physically impossible to achieve through any other medium than by BUF's highly refined CGI animation.

Gas Explosion Sequence:

This shot is an excellent example of how BUF employed CGI, allowing the Director to artistically control the physical parameters of the ignition and shock wave of an explosion, which resulted in stunning visual imagery. Effects professionals will be amazed to learn that no pyrotechnics, models or miniatures were used in shooting this amazing photo-realistic sequence.

M
e
e
t
i
n
g
s

SIGGRAPH-Art Meetings We started L.A. ACM/SIGGRAPH-Art meetings for visual artists. More up-to-date information can be found on the LA Chapter SIGGRAPH web page. To sign up for announcements of L.A. ACM/SIGGRAPH-Art meetings, e-mail majordomo@allen.com with the line: subscribe siggraph-art in the body. For comments and meeting suggestions e-mail: los_angeles_chapter@siggraph.org

L.A. ACM/SIGGRAPH-Tech Meetings We have started L.A. ACM/SIGGRAPH-Tech meetings for programmers and other technical folks. More up-to-date information can be found on the LA Chapter SIGGRAPH web page. www.siggraph.org/chapters/los_angeles To sign up for announcements of SIGGRAPH-Tech meetings, email majordomo@allen.com with the line: subscribe siggraph-tech in the body. For comments and meeting suggestions, email callen@allen.com.