

## VLAD BINA

### DIGITAL SETS

#### Breakdown

**"DaVinci Code"** teaser Columbia Pictures, 2005. Engine Room

3D Mona Lisa

shot development, digital sets, modeling, lighting. Existing set was integrated with 3D models for seamless transition. mental ray displacement and modular structure of the digital set allowed for design flexibility and complex camera choreography.

**"The DaVinci Code"**, Columbia Pictures, 2006. The Senate

Roman Forum

Supervised the digital set department. This included digital set design, shot layout, pipeline set up, 3D construction, color and lighting, interaction with compositors. We had to recreate a large section of the Roman Forum cca 300 A.D.; We tried to be true both to the archaeological references and later interpretations. We found some of the best Roman Forum reconstructions in the 18th and 19th century Beaux-Arts watercolors and neo-classical paintings.

**"13 Ghosts"**, 2001. Manex / Cinesite

glass house

Designed, modeled, textured (painted and projected), lit and rendered in Maya the 3D Glass house based on blueprints of the existing set in Vancouver. I built the set extensions (2nd floor and some interior areas) and designed / modeled / textured the facade panel system that had to move and lock in place covering the glass walls.

**"Catwoman"**, Warner Bros. 2004, ESC Entertainment

final fight set

Digital sets, photogrammetric alignment on set reconstruction, modeling from 3D laser scanned point cloud info. Used Maya for modeling and design. ESC virtual background tools for photogrammetric reconstruction and extended dynamic range texturing methods.

**"Sin City"** Dimension Films, 2005. xyBlue Design / CafeFX

city digital sets

Shot development, digital sets, rendering. 3D lead for the city sets on the "Old Town" car chase sequence.

The film was entirely based on green screen performances. All the sets are digital and have been designed and added in post-production. The main art direction resource was Frank Miller's graphic novel.

**"Ford Fusion"** TV ad campaign, 2005

new city

Design, painting, camera projections setup in Maya.

**"Matrix Reloaded"**, Warner Bros. 2003, ESC Entertainment

digital sets freeway chase

Shot development, digital sets, rendering, camera animation. Used Maya for modeling and design. Rendered the scenes with mental ray using proprietary shader library and light extraction algorithm. ESC virtual background tools for photogrammetric reconstruction and extended dynamic range texturing methods. Responsible for the sets around the freeway chase, the jet shot and the night flight in "Matrix Reloaded". Managing 85 3D layers and working closely with the compositors for the shot development.

**"Matrix Revolutions"**, Warner Bros. 2003, ESC Entertainment

skyfight megacity design

The sets were built around the ESC virtual background tools for photogrammetric reconstruction and extended dynamic range texturing methods. Responsible for the city design for the sky fight sequences in "Matrix Revolution". To assemble the large spherical panoramic "megacity" environment, I designed the city in 3D to look good from a nodal point at 1400 ft (where the fight took place). I used repeated Sydney city blocks that I resized and rotated for variation, keeping in mind the correct scale. I had camera projected aerial photos aligned to them as textures (I did the texturing).

In short:

1. The client has a blue screen in need of a 3D geometric virtual environment (digital set) and I can design and model that set to work well with the production design general guidelines, the existing camera alignment and scale requirements. I have the visual references and the proper training to create in 3D the architectural space that fits best the film and the particular shot/sequence.
2. I can go further and light / texture myself the set by collecting 8 bit photographic textures and make the Photoshop adjustments on them to fit the geometry in ortho mode or through camera projection. With the right lighting rig, in most daytime scenes, this is enough.
3. If the toolset is available, I can texture/light the set through camera alignments and 16 bit XDR's, light extraction from chrome spheres reflection environments. Most of the times it's a hybrid between the (2) and (3). A good designer and lighter can get similar results using both methods.
4. I can separate the set in elements for the compositor and deliver the elements at the required render resolution.