

## Demo Reel Breakdown

First of all I want to explain how different the Italian market is from the rest of the world.

We always have extremely short deadlines, and of course very low budgets.

The best example is “Carnera-the Walking Mountain”. Production didn't have enough money to build all the sets decided in pre-production, or enough for extras, so we worked on 1320 shots in just 10 months with a 16 strong crew. I followed the entire production process, from defining vfx with the director and production company, set attendance in Romania, pre-production development of required digital assets, entire pipeline design, crowd simulation development, followed the rough cut, realizing more than 180 scenes, supervision of all 1320 shots, up to final grade. This was my hardest personally job ever.



Carnera: Airship scene. This was the opening shot of the movie. A 3 minute full 3D scene.

Except for the modelling, I did everything on this scene, shaders and textures, cloth sim., crowd, lights and compositing, using Buf's company proprietary software for 3D and shake for compositing.



Carnera: Royal Albert Hall top shot. I did the crowd simulation, lights and compositing.



Carnera: Madison Square Garden. This scene is completely my own work. It was very interesting to work tightly with the art department and art director to find elements to build the four arenas needed. Infact during pre-prod, I realised 3D models for all the arenas in order to make animatics to help the art department understand where and what to build.

The fly. It is my first character setup (2001) and animation done with Buf's software. It was used as the opening sequence of the NICE film festival.



Carnera: fighting scenes. Supervision and final compositing.



Il Cosmo sul Comò: winter scene. It was EDI's first feature film entirely done with Houdini. There were 400 shots to do in less than 5 months. I was TD for the entire project. On this scene I realised snow storm particles and 3D background. Due to huge amount of blue back, I wrote a Shake macro to auto spill all the shots. It works in 32 bit float, using mathematical expressions and was much faster than any I found on the net.



The Listening: Cliff scene. I worked on this movie as digital mattepainter and compositor. There were more than 20' of mountain day for night scenes, and almost all of the mountains were substituted with digital mattepaintings.



Carnera: Extra's texture database. On Carnera's set I shot all the costumes and extras. I made a database with these pictures for the crowd textures. I also developed a Shake script to arrange all these textures in a unique uv set. So the texture artists only had to put markers on the key points(eye, hands, feet ...) everything else was auto-computed, naming included.



Carnera: Virtual Motion Control(VMC). I shot all the needed action with 3 dv cams. Afterwords, I prepared a digital asset for the animators with everything ready. They just have to launch the script and it returned the clip that they had to finish or a new clip with cameras already matched, virtual set built, character ready to be animated, even the naming was managed by the script.



Carnera: Garden Bowl. This was the biggest arena I had to setup. There were more than 110,000 digital extras, and due to camera movement I couldn't use sprites. So I worked hard to optimize render settings, models intancing, and shaders in Mental Ray. But finally we were able to render a frame from these scenes, with all passes, in 50 minutes on one quad core machine.



The Listening:Mountain scene. Mattepainting and compositing.



Carnera: Wharf scene. Set attendance, compositing.



Quale amore: clouds and airplane scene. I wrote the cloud's volume

shader with Buf's software, and rendered with Mental Ray. I made also lights setup and render. I'm very fond of this sequence because the director enjoyed clouds so much that allowed me to write the name of my child on the aeroplane.



Carnera: Transatlantic scene. This was the End Title scene, it was almost 4 minutes long and full cg. Except for modelling, I did everything.



Il Cosmo sul Comò: Avalanche. This was a comedy, so it was hard to find the right balance between realism and comic touch. I created a digital asset using smoke dynamics to achieve this effect and to react quickly to the director's changes.



Horla: Mask close up. I realised procedural modelling and character and animation, plus render and final compo.



Carnera: Gare de lion. On this scene I just did crowd and ageing treatment, which was then applied to all other "old" scenes.



La Febbre: Fly away scene. I developed a procedural script to generate high resolution textures based on satellite pictures.



Telecom "Valentino Rossi" commercial. In just 3 weeks we realized a 30" commercial almost in full 3D, except for valentino's close up. I did character setup, lighting and procedural script to generate the path and the entire structure so I could easily change the street path according to art director's taste.



Polypop commercial: Octopus scenes. I created character rigging and shaders. I also animated it in 2 shot. Everything done in Houdini.



Parmigiano Reggiano commercial. I developed the cow's rig to be used on 6 different commercials, animated by French freelancer. I did textures,lights and compo too.



Nestea commercial: Plant scenes. This was our first job with Houdini. I had just one month to study Houdini before starting this production. I realised a series of OTLs (digital assets) to have freedom to control everything during the animation phase. I was helped by Andrew Quinn, a freelancer with a lot of experience in Houdini. He taught me a lot in that month.



Occhi di Cristallo: Reef scene. I did the mattepainting with Photoshop and final compositing.



Enel commercial. I created the deer's rig and animated it too.



Who's Who commercial: Robot. I co-directed this extreme low budget commercial and created the robot's design. It was a“one man job”, I did everything in 3 weeks.



Il Cosmo sul Comò: Arcimboldo. In this film, as in Harry Potter, frame became alive. I realized character rigging and animation in Houdini. The OTL had a module to easily animate in VMC(visual motion capture).



Accademia del Mobile commercial: Pinocchio. I realised the character rigging and animation. The entire spot was done in 1 week.