AUTODESK.
UNIVERSITY

FTV469298

Combining Live Action into Your Grand CG World

JR Strickland
Nocturnal FX

Learning Objectives

- Build Photorealistic Environments / Set Extension
- Combine live tracked data into CG
- Render our using Arnold
- Delivering for clients in the music video world

Description

Through Maya software, we can solve the limits of digitally shooting both on-set and recreated environments so that the initial ideas can come to life. Whether it's recreating a museum for Missy Elliott, creating the illusion of Big Sean floating in his house, or building the Staples Center for rapper Cal Scruby, Maya has played an essential role in making these ideas happen. This class will show you how the speaker placed the live-action talent into new environments, and how those environments were built from the ground up. You will see what went into creating the interior of the Staples Center from scratch—including modeling, texturing, lighting, and rendering—and how the artist was placed inside with the camera sweeping all around. You will also see how we overcame some obstacles on Missy Elliott's latest music video, "Cool Off," by digitally recreating a museum. Lastly, you will see how the levitation effect for Big Sean's music video "ZTFO" was created.

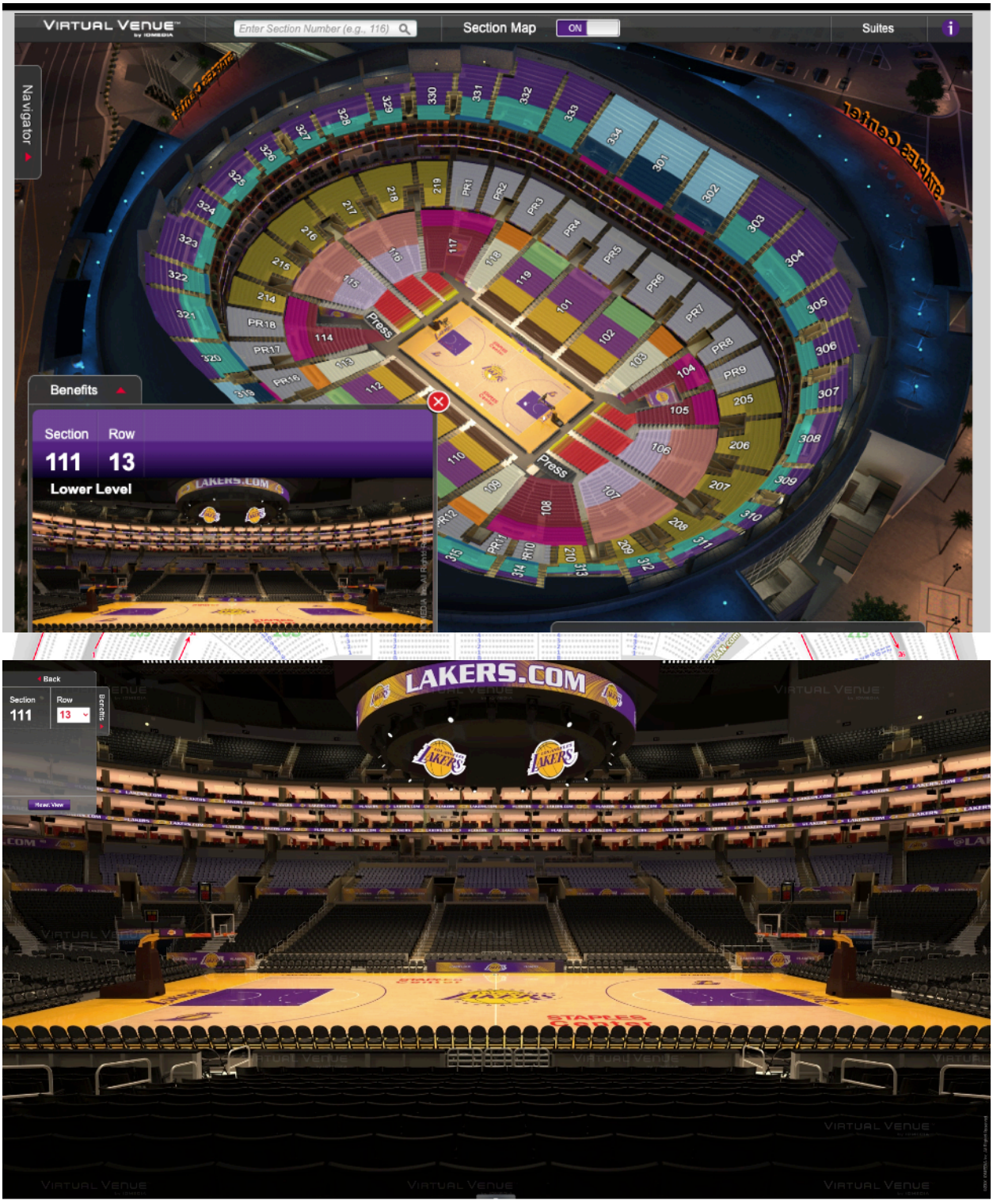
Speaker(s)

JR Strickland is a director and visual effects artist. He is the founder of Nocturnal FX and Nocturnal Operations.

Recreating a Basketball Arena

Cal Scruby “Kobe with the Fro” Music Video

For the music video, we build the interior of the Staples Center and placed the artist Cal Scruby at center court.



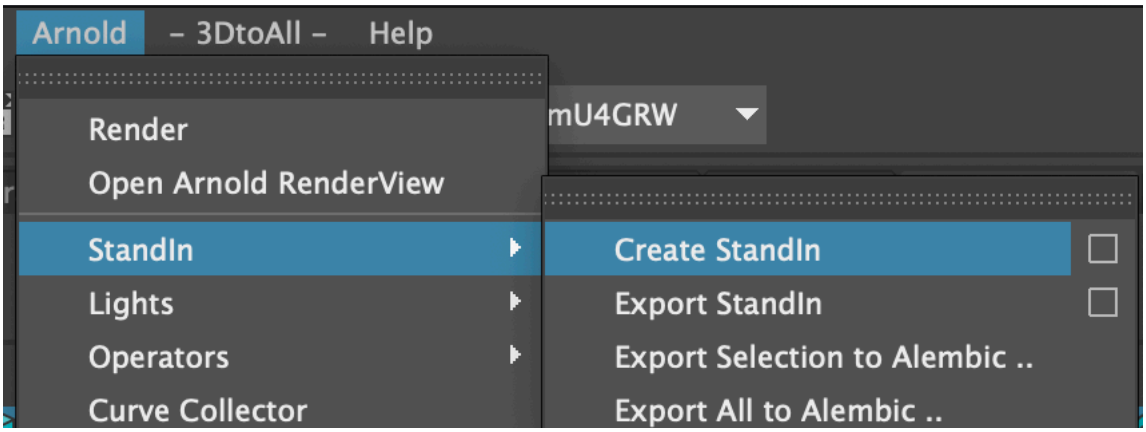
Building Staples Center

The first step was creating the interior. The interior was modeled inside Maya with the only pre-made asset being the hoop.

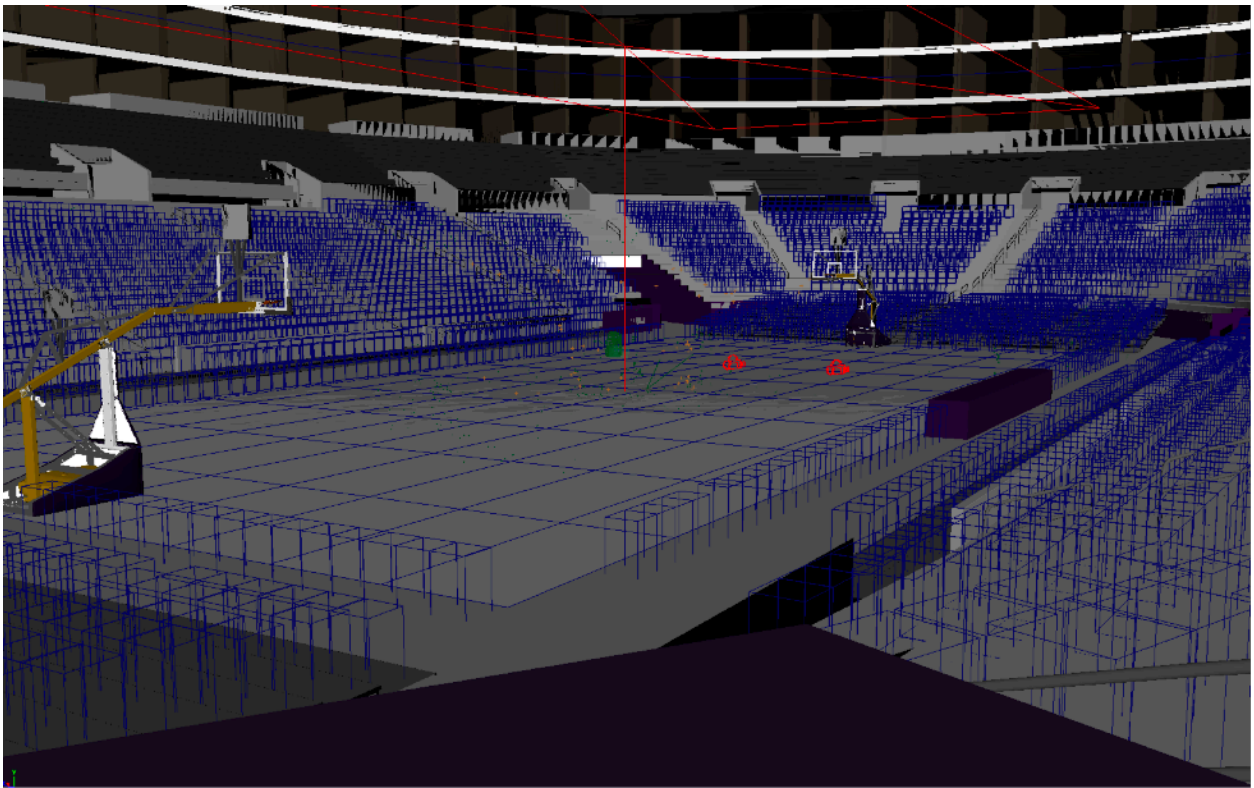
An overview of the floor plan was used to layout the seats. This was exactly proportional, but served as a guide for the layout as well as how many seats were in each row.

Placing the Seats

For the seats, it would be a super huge file to have them individually copied. So I created an Arnold StandIn. First you model your seat or insert you modeled seat. Then you "Export StandIn". Then "Create StandIn" and point to the file.

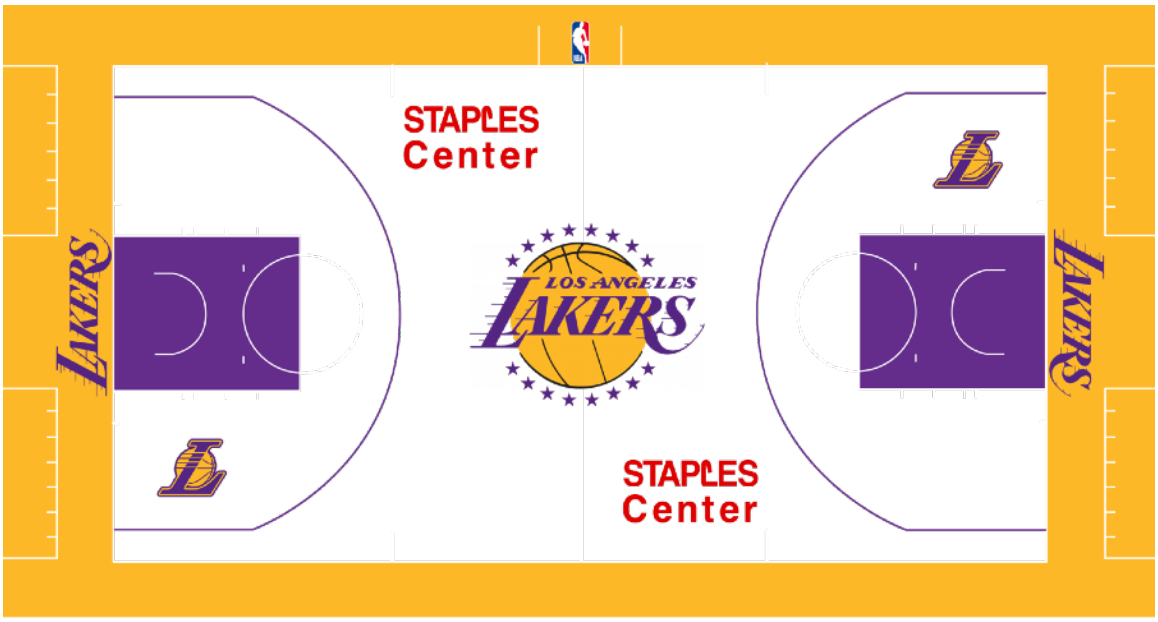


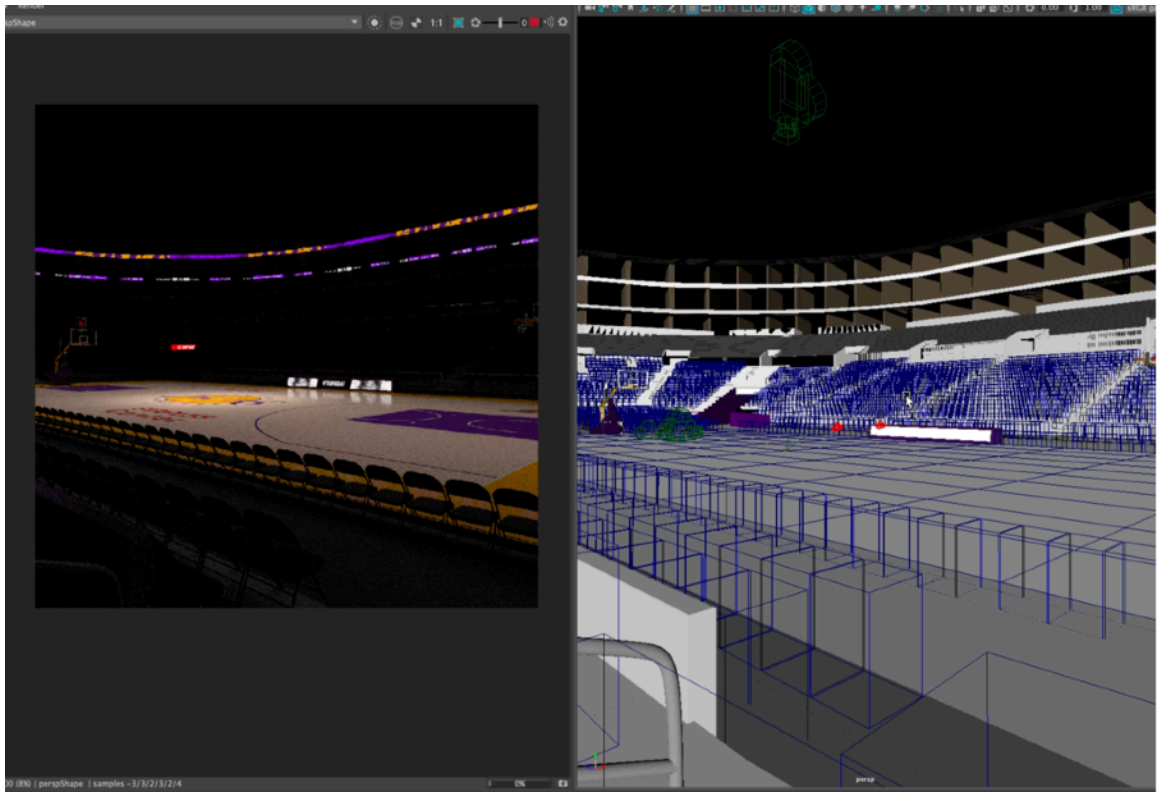
Use this StandIn seat to place accordingly.



Texturing and Lighting

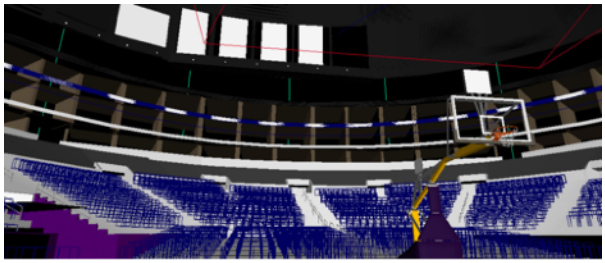
The texturing was done in Maya using Arnold Textures. A photoshop file was created for the Logo and Lines with transparency on it. The wood floor was on a layered texture. This way, the wood pattern could repeat and save space while the logo could be a big file. The scratches were on a separate layer as well on the reflections. That way, no pattern could be detected.





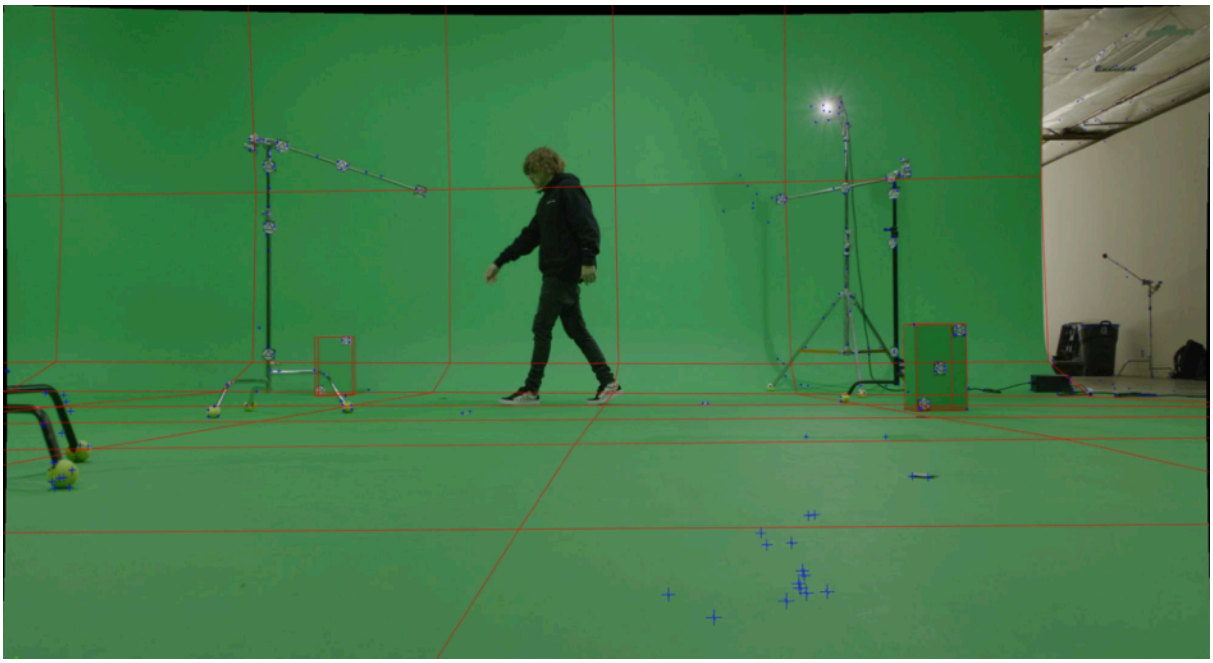
Live Action

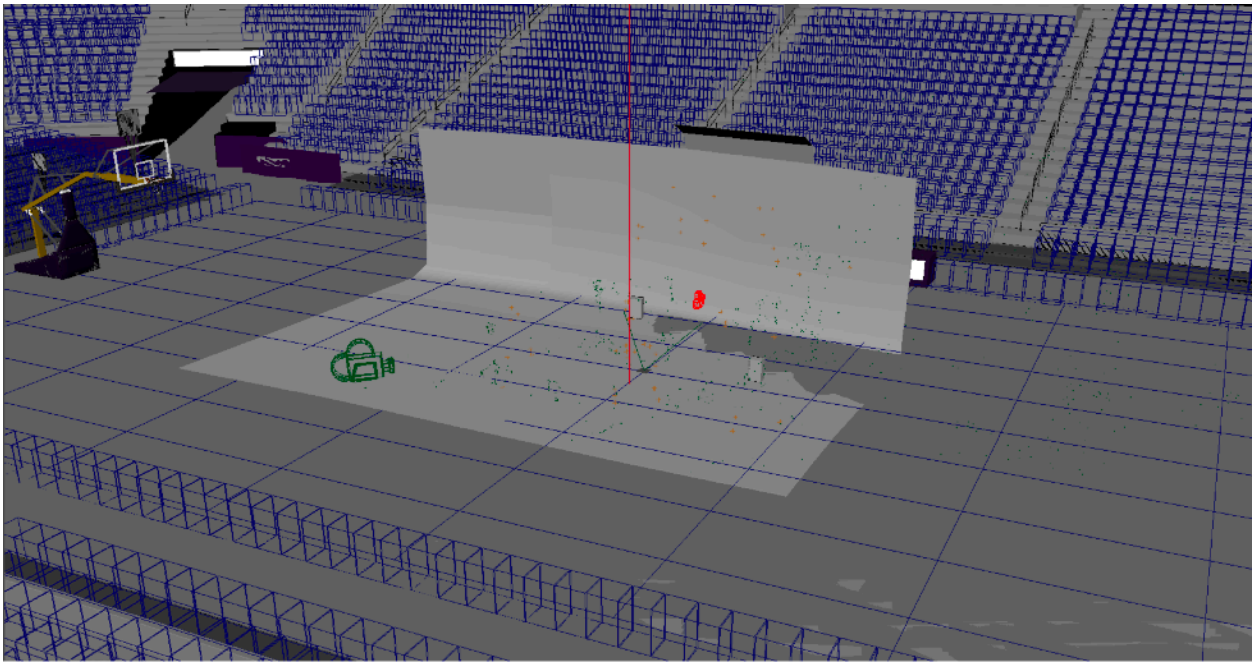
The footage was shot on a green screen. It is super important to have a really good green screen. You also have to know your light source. For this one, my DP Alex Nikishin had a great idea to place the light directly behind his head. Although, this made it a simi-difficult roto, it helps sell the effect tremendously.



Tracking and Placing the Shot

The moving shots were tracked and brought into Maya. Keeping everything to scale allowed me to easily place the talent where I wanted and preview how it would look.





Rendering Out

Rendering with multi exr allowed for control in composting.

Recreating Museum World

Missy Elliott “Cool Off”

For Missy Elliott’s video, “Cool Off”, we had to transition what was shot live to a perfect looking museum.

The obstacles with how it was shot were flashing lights on the wall, green screen issues, and the floor needed to be redone.

Modeling in Maya allowed us to create different looks that were easy to change when the director gave notes. It also allowed us to change angles easier and match camera moves.

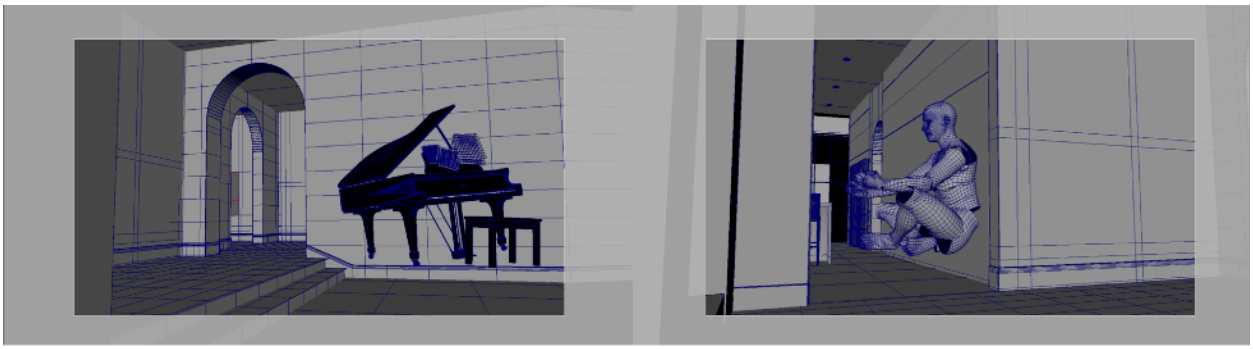
Using the image plane, we were able to preview how the video would line up with the camera move.

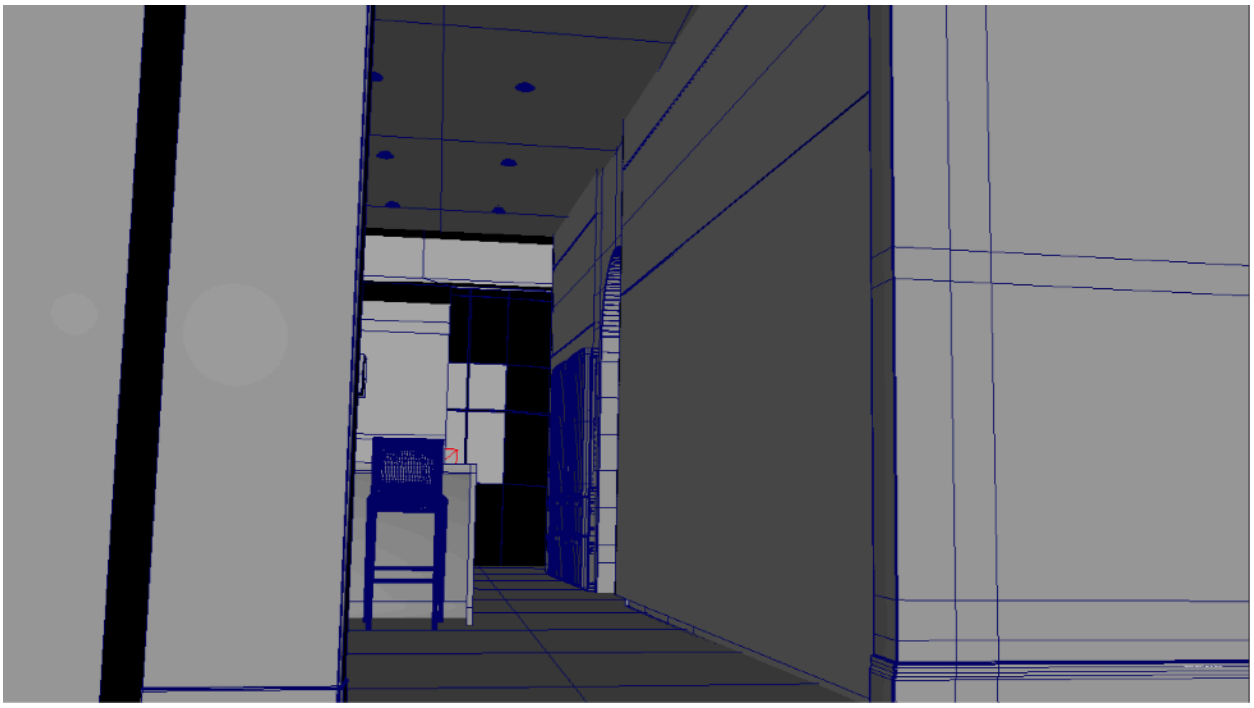
Making Big Sean Levitate

Big Sean “ZTFO”

Rebuilding Interior

In order to make Big Sean Levitate, we roto’d him out and recreated the entire interior. This was necessary to do in 3d because the reflections moved as the camera moved.





COMPLETE CG BACKGROUND
MAYA AND ARNOLD